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HOWARD V. BROWN. *Lost City of Mars, Astounding Stories pulp cover,* February 1934
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COVER ILLUSTRATION BY

John Gannam

(1905–1965)

Advertising illustration for
St. Mary's Blankets, 1963

Photo courtesy of Illustration House, NY

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Illustration

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From the Editor...

I am excited to announce that *The Art of Dean Cornwell* has shipped, and if you pre-ordered a copy you will have received it by now. Early reviews have been extremely positive, and I want to thank everyone who pre-ordered the book and waited patiently for it to arrive. The book had a very limited print run and is now sold out, but you may be able to pick up a copy from Bud's Art Books, or Stuart Ng Books, while supplies last. If you missed out on this one, be sure to stay tuned to my website for announcements concerning future releases!

The current issue presents a detailed look at the life and work of illustrator John Gannam, one of my favorite watercolorists. Author David Saunders has turned up a wealth of information about this poorly documented artist, and I am excited to be able to present his article here. David has also contributed a story on the pulp artist C.B. Mayshark, who produced many aviation-themed covers for titles such as *Sky Birds*, *Flying Aces*, and more. His story is drawn from his magnificent website, www.pulpartists.com. If you haven't seen the site yet, you should check it out!

Our final feature concerns the work of Frank Walts, another poorly documented illustrator who produced covers for *The Masses*, *The Crisis*, *The Liberator*, *The New Masses*, and other socialist publications. I've always admired his powerful and direct style, and author John Witek presents a thorough history of his life and work.

Daniel Zimmer, Publisher

the illustrated gallery

J.F. KERNAN (1878-1958)

"Romance at the Gas Pump"
Cover for *Capper's Farmer Magazine*, February 1927
Oil on Canvas, 24" x 20". Signed Lower Right

"Sledding"
Cover for *Capper's Magazine*, February 1933
Oil on Canvas, 24" x 20". Signed Lower Left

Cover for *Baseball Magazine*, July 1917
Oil on Canvas. 34" x 24". Signed Lower Right

"Spring Romance"
Cover for *Capper's Farmer Magazine*, July 1931
Oil on Canvas, 26" x 20". Signed Lower Left.

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the illustrated gallery

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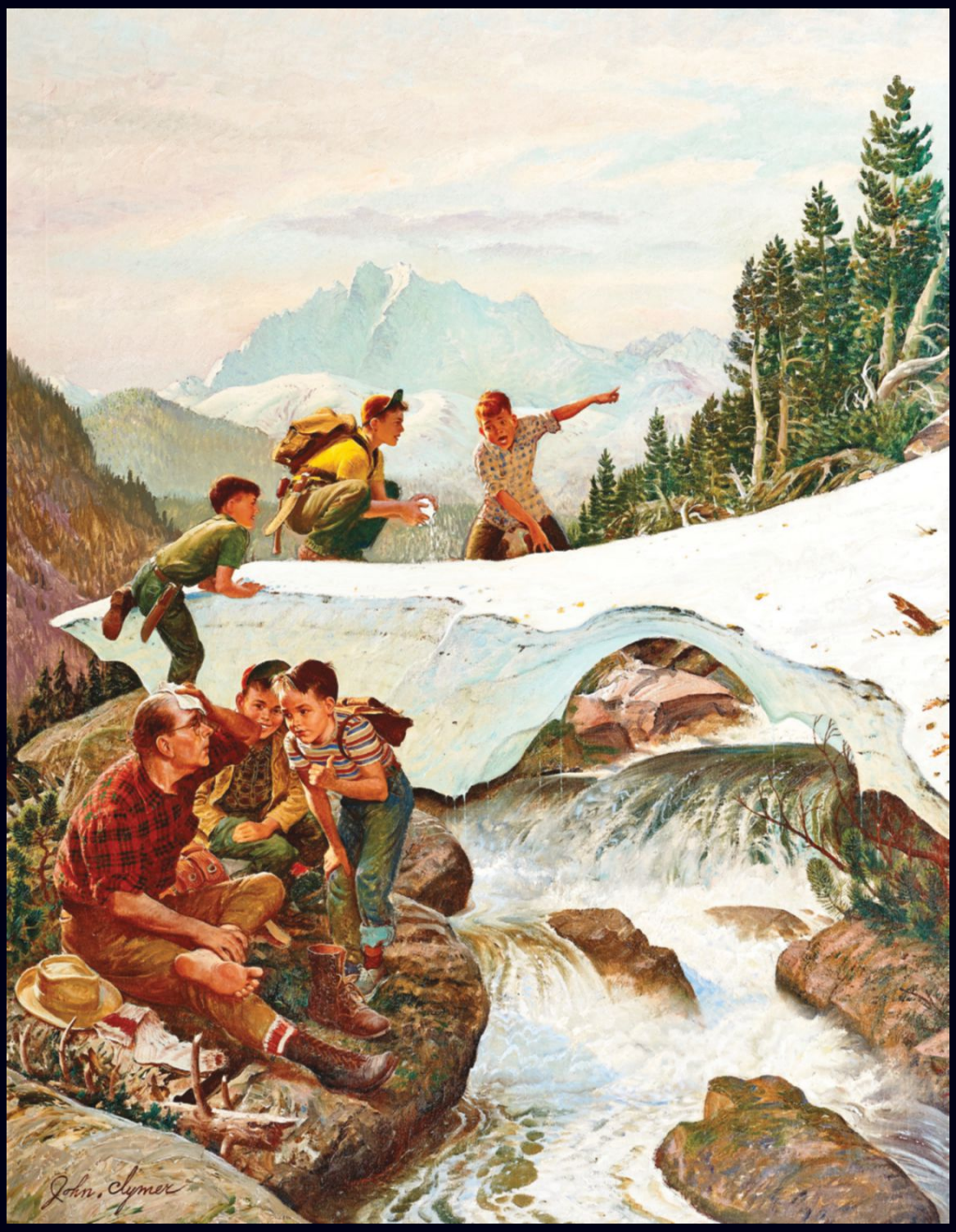

"Tired Hiker"
Cover for the *Saturday Evening Post*, April 15, 1950
Oil on Canvas, 36" x 28". Signed Lower Left

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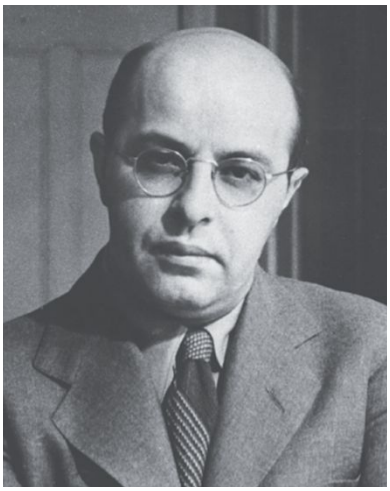

John Gannam, 1945

John Gannam

by David Saunders

In 1981, John Gannam was posthumously inducted into the Hall of Fame of the Society of Illustrators of New York. To mark the occasion, the club president delivered a ceremonial address extolling the artist's many professional accomplishments, awards, and honors. When everyone was suitably reminded that a giant had walked among them, albeit a giant of five-foot-four, it was also confessed that precious little was known about the man behind the art. "The most difficult detective work connected with this honoree was to pin down the life story of the late and elusive John Gannam. Many knew a bit about him, but it was mostly the same bit. The only fact that everyone agreed upon was what a superb illustrator he was."

A big part of that difficulty was based on the fact that John Gannam was born Fouzi Hanna Boughanam on May 24, 1905, in Mashghara, Lebanon, of Syrian ancestry. His father, Hanna Ibrahim Boughanam, was born on April 3, 1876, in Mashghara, Zahle, Lebanon, of Syrian ancestry. His mother, Najla Boughanam, was born on February 19, 1883, in Lebanon, of Syrian and Brazilian Jewish ancestry. His parents married in 1903 and had two children, Fouzi (b.1905), and Farrat (b.1908).

Mashghara is a small village in the valley of a mountainous region of Lebanon, at 3500 feet above sea level. The largest nearby city is Zahle, Lebanon. In the timeline of the volatile geopolitics of the Middle East, 1905 was a period when Lebanon and Syria were part of the collapsing Ottoman Empire of Turkey. The Young Turk Revolution of 1908, during the Second Constitutional Era, brought civil strife, warring factions, genocide, and mass migration.

On September 9, 1909, the Boughanam family left Mashghara and traveled to the United States

Advertising illustration for St. Mary's Blankets, 1963. Watercolor and gouache on board. Photo courtesy of Illustration House, NY

THE MARTYR
MARTYR to a "lost cause" is the woman who strives for cleanliness with carpet beater, broom and dust-cloth.
Though she invest her every ounce of strength, her every hour of time, how far from satisfactory are the results!
For much of the dangerous, destructive dirt which ruins her rugs still lies embedded deep in the nap after each sweeping.
The age of brooms and carpet beaters long is past!
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While it saves even more of your strength and time than do most cleaners, The Hoover also saves your rugs.
Unlike any other cleaner, it provides you every cleaning method that you need in order to make your rugs wear longer and retain their beauty.
As you glide it easily, slowly, back and forth, The Hoover beats your rugs—and rugs need beating, as you can prove*. . .
It sweeps your rugs, and suction-cleans. Its remarkable dusting tools do all your dusting, dustlessly.
With ease and speed your tasks are thoroughly accomplished. There is time for leisure; and the cleanliness of your home is an endless source of pride.
Own a Hoover! For only $6.25 down any Authorized Hoover Dealer will make delivery, complete. See him today!
*TO PROVE RUGS NEED BEATING: Turn over a corner of a rug; with the handle of an ordinary table-knife, or something of equal weight, give the under or warp side 15 to 25 sharp taps and watch the dirt dance out from the nap depths onto a piece of paper. Feel the destructive character of this grit. This is the dirt your present cleaning methods have missed, and that beating has dislodged. Correct use of The Hoover causes this embedded dirt to be sifted to the surface by the rapid, gentle beating of the Hoover brush, as powerful suction lifts the rug from the floor and draws all the beaten-out, swept-up dirt into the dust-tight bag
The HOOVER
It BEATS ... as it Sweeps as it Cleans
THE HOOVER COMPANY, NORTH CANTON, OHIO
The oldest and largest maker of electric cleaners • The Hoover is also made in Canada, at Hamilton, Ontario
PRESS OF JUDD & DETWEILER, INC. WASHINGTON, D. C.

Advertising illustration for The Hoover Company, 1927

LA SALLE
THE new La Salles, introduced this autumn, roomier and more powerful than ever, offer advantages unobtainable in any other car at any price—except Cadillac itself. These advantages are of vital importance because many of them have to do with greater driving ease and safety . . . . ¶ La Salle's improved Syncro-Mesh Silent-Shift Transmission is exclusively a Cadillac development—protected by basic patents. Even a new driver can shift these gears noiselessly, easily. The get-away is sure, quick, fast. . . . ¶ The new harmonized steering system, which makes the La Salle so easy to park and handle in traffic and the improved Safety-Mechanical Four-Wheel Brakes, the easiest to operate yet the most effective ever devised, are found only in Cadillac-built cars. Furthermore there is no extra cost for the protection of non-shatterable Security-Plate Glass. It is standard equipment in all windows, doors and windshields . . . . ¶ Test the La Salle as severely as you know how. Then compare it point by point with other than Cadillac-built cars—yes, regardless of price—and draw your own conclusions.
CADILLAC MOTOR CAR COMPANY, DIVISION OF GENERAL MOTORS
December 1929 Good Housekeeping

Advertising illustration for Cadillac in *Good Housekeeping*, December 1929

on the steam ship *La Gascogne*. They were accompanied on the voyage by two relatives from the same village, the married sister of Hanna Ibrahim Boughanam, Lasife Khouri (b.1886) and her one-year-old son, Freddie Khouri (b.1908). Both families listed their U.S. destination as the home of Lasife Khouri's husband, Peter Khouri (b.1885), who had emigrated to America the year before and lived at 34 Norfolk Street in Worcester, Massachusetts, where he worked as a laborer at a wire mill. After three weeks, the ship docked in New York City on October 2, 1909. They were met by Uncle Peter Khouri, who brought them by train to his modest home in Worcester, MA.

To support the family, the father worked as a street peddler. He changed his name from Hanna Ibrahim Boughanam to John Abraham Gannon. His wife became Nellie Gannon. He joined an association of Syrian immigrants, who pooled their resources to buy wholesale quantities of dry goods at discounted prices, and then resold their share of the stock at a profit through a nationwide distribution network of Syrian-American grocery stores. John Abraham Gannon became a traveling salesman of dry goods and groceries, but instead of hitting the road on his own and leaving his wife and two sons, the family of four began a nomadic lifestyle, peddling dry goods to affiliated grocers all across the nation.

On April 30, 1910, five months after their arrival, the U.S. Census recorded the family living at 321 West Main Street in Durham, North Carolina, at the home of a Syrian dry goods merchant, Amil Khouri Pattoosh, a cousin of Uncle Peter Khouri.

The next time the family shows up on archival records was one year later, on April 10, 1911, when the third child, Edward Gannon, was born in Brooklyn, New York, which made him the first U.S. Citizen in the Gannon family.

One year later, in 1912, the family had moved to Enid, Oklahoma, where they owned and operated the Gannon Grocery Store at 402 South Grand Avenue, which became their first permanent home in America. The father ran the store while the children attended public school. In 1913, a fourth child, Albert Gannon, was born in Enid.

According to the artist, "In 1915, a blacksmith planted the seed in me to become an artist. He painted the wheels and side panels of horse-drawn carriages with decorative scenes of faraway travels, like a sunrise over the desert, or a sunset over the ocean. I was ten years old and fascinated watching this man dip brushes in cans of ordinary house paint, and on a piece of wood create a clipper ship under full sail."

In 1916, a fifth child, Elmer Gannon, was born in Enid. One year later, the father sold the grocery store and the family of seven left Oklahoma and moved to Chicago, where the father owned and operated the new Gannon Grocery Store at 667 West 24th Place, while the family lived at 638 South Dearborn Street.

On September 12, 1918, during the Great War, the father registered with his local draft board. He was recorded at the time to be 42, of medium height, slender build, with brown eyes and dark hair. He listed his birthdate as April 3, 1876, in Syria. The document is clearly signed by the father under the name, "John Abraham Gannon." With a wife and five sons to support, he was not selected for military service.

One day in the Autumn of 1918, while walking home from school, Fouzi Gannon passed a bookstore window that displayed a group of illustrations by Frederic Remington (1861-1909). The 13 year old boy was profoundly inspired by these images, and each subsequent time he walked back and forth to school, he was transfixed by that window display. Finally, one evening after supper, he attempted to recreate the enchanting Western scenes from memory. These were his first drawings.

In 1919, the father became too ill to work. As the medical bills grew more costly, the family was forced to sell the grocery store. As the father's condition grew worse, the mother supported the family by working at home as a dressmaker. When a woman needed to work from home in those days, it was customary for a garment factory to provide her with a bundle of cut materials and a leased sewing machine. The dresses were assembled at home, for which she was paid on a piecemeal basis, according to the number of completed dresses returned to the manufacturer, minus the rental fee for the sewing machine.

Advertising illustration for Dodge Bros. Automobiles, 1929

Advertising illustration for Dodge Bros. Automobiles, 1929

Story illustration, circa 1930s. Gouache on board, 21" x 19.5". Photo courtesy of Heritage Auctions, HA.com

In June of 1919, the oldest son Fouzi Gannon, age 14, completed the eighth grade. He received no higher education, but instead entered the workforce to help support the family. His first job was working as a bellboy at the famous Blackstone Hotel in Chicago. He was dressed in a snappy outfit and raced to accommodate each guest, but he handled a constant stream of errands during his 12-hour shift from 6:00 AM to 6:00 PM. He was exhausted each evening by the time he returned home, where his family struggled to survive. His father encouraged him to hold on to his youthful dreams, despite their temporary hardships, and he enrolled his son in an evening course at the Chicago Academy of Fine Arts, at 81 East Madison Street. Fouzi Gannon was thrilled to officially join the European tradition of Art, which in his eyes seemed to create magical illusions that were so exotically different from the graphics of his cultural background—traditionally non-representational, in preference for the spiraling arabesques of Islamic calligraphy and geometric patterns. His first class was drawing from a plaster cast of a foot from Michelangelo's David. He had to buy some basic art supplies, like a quality drawing pencil, but he could only afford cheap writing paper. One day, while working at the hotel, he noticed the menus were printed on exceptionally fine, heavy paper.

SWANN
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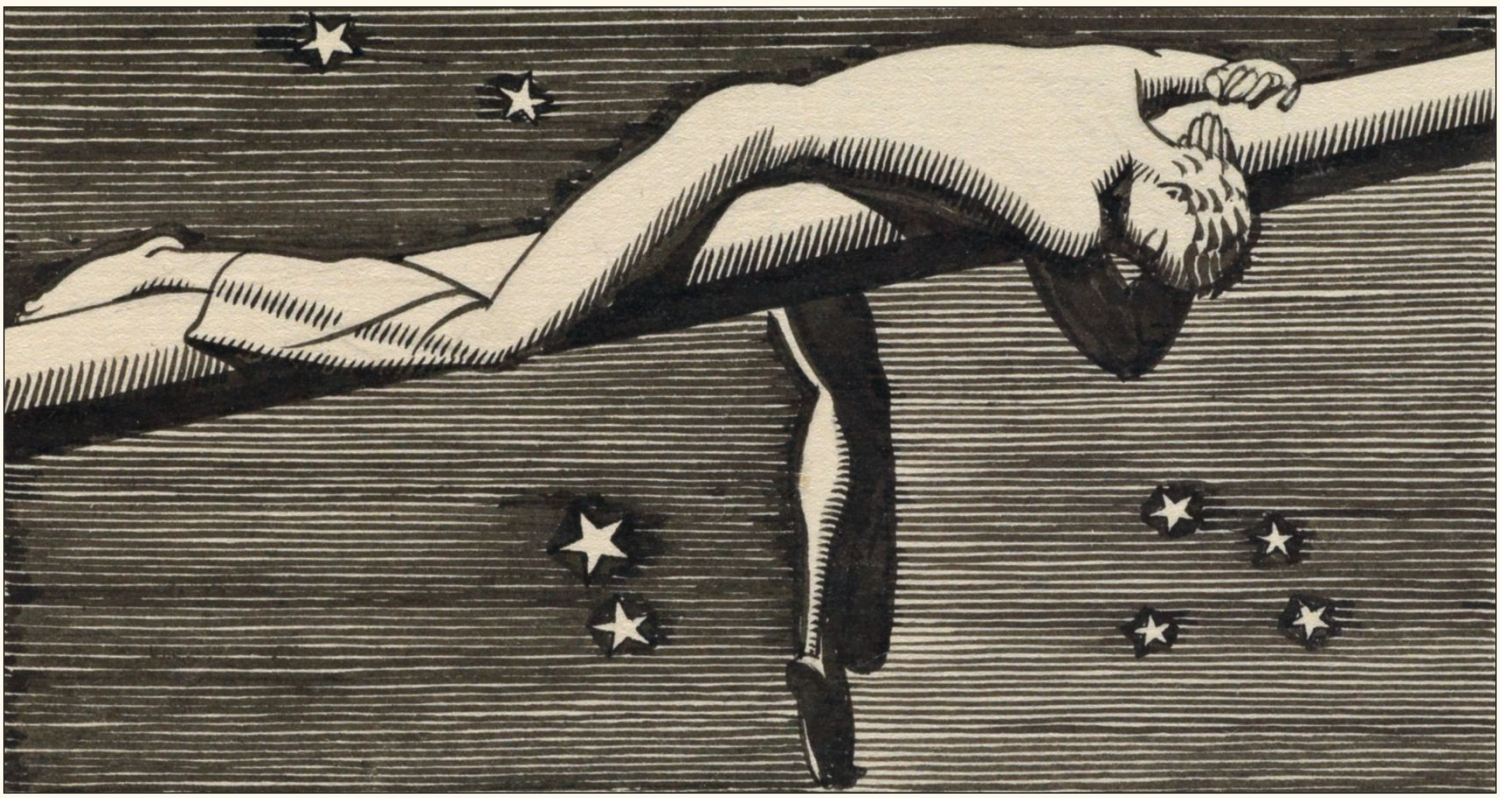

Rockwell Kent, frontispiece from the Lakeside Press *Moby Dick*, 1930. Sold 2015 for $12,500.

Arthur Rackham, *Frost*, circa 1922. Sold 2015 for $11,250.

W.W. Denslow, from *The Wonderful Wizard of Oz*, 1900. Sold 2014 for $30,720.

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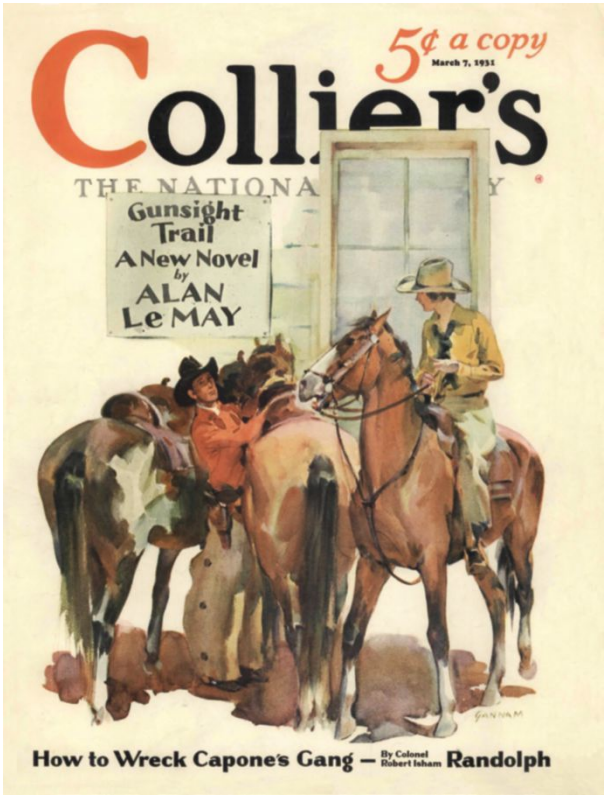
Story illustration, May 1935. Gouache on board, 16" x 26.5". Photo courtesy of Heritage Auctions, HA.com

Story illustration for *Collier's*, 1935. Watercolor and gouache on board. Photo courtesy of Illustration House, NY

He began to save discarded menus to use for drawings, but a manager discovered this and made him stop. After only a few weeks, he realized he was trapped in a tug of war between his long hours at work and the demands of his evening art classes. He decided the job was more important. His family needed him to earn money, not to spend it on a pipe dream, so he gave up drawing lessons and concentrated on bell-hopping. Eventually, he found an alternative way to continue his studies of human anatomy. He bought a classical nude statue in a junk shop and later claimed to have made a thousand drawings of it from every conceivable angle. Although "a thousand drawings" might sound exaggerated, that is actually typical behavior for an autodidact, who pursues self-education without an authority's guidance, and unwittingly exceeds a reasonable goal in pursuit of an idealized level of perfection.

In September of 1919, Fouzi Gannon began to work as a newsboy on the streets of Chicago. This was at a time when the local newspaper chains were involved in a circulation war of violent intimidation, fire bombings,


5¢ a copy
March 7, 1931
Collier's
THE NATIONA
Gunsight Trail
A New Novel by ALAN Le MAY
How to Wreck Capone's Gang — By Colonel Robert Isham Randolph

***Collier's*, March 7, 1931**

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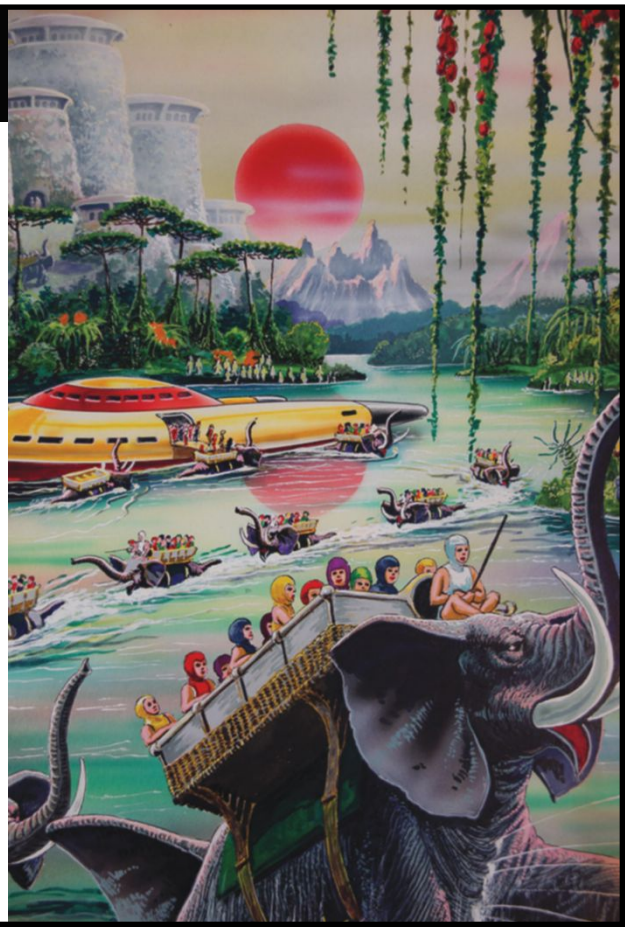


At Right: Original Art by Frank R. Paul for *Amazing Stories*
Signed. Gouache on board, 19.75" by 24". Framed

John Gannam, deep in thought in his New York studio

and murders of newsstand dealers. These atrocities solidified Chicago's warlord culture, which brutally defended the competing gang territories. These notorious enforcers included the North Side Gang of Dean O'Banion (1892-1924), who became the arch rival of Al Capone (1899-1947) in the bootleg wars of the Roaring '20s. So this was a tough time to be a Chicago newsboy.

Things only got worse. On January 17, 1920, the Eighteenth Amendment took effect, which made the sale of alcohol a federal crime. Demand exceeded supply to such an outrageous extent that law enforcement was quickly overwhelmed. Politicians had intended to prohibit unwholesome behavior, but inadvertently generated a national syndicate of organized crime that controlled and coordinated the wholesale import, manufacture, storage, trucking, and distribution of alcoholic beverages. Criminal gangs were suddenly involved in a wildly lucrative industry on a scale that was previously unimaginable.

On the exact same day that Prohibition began, January 17, 1920, the U.S. Census records listed the Gannon family living at 642 South Dearborn Street in Chicago. The father was still unemployed while the mother worked as a "Dressmaker—At Home." The eldest son, Fouzi Gannon, worked as a "Newsboy—On The Street," and the four youngest sons attended school.

In the summer of 1920, Fouzi Gannon answered a want-ad in the *Chicago Daily Tribune* for an errand boy at the Crescent Engraving Company, 161 West Harrison Street—"Good chance for advancement and to learn a trade; good salary; can also use a few boys after school hours." Crescent Engraving produced illustrations for the world's largest mail-order general merchandise catalogs, such as the National Cloak & Suit Company, the Charles William Store, and Montgomery Ward. The company employed over 100 skilled artisans in the production of halftone engravings, zinc etchings, woodcuts, electrotyping, photography

Advertising illustration for Ipana Toothpaste, *Ladies' Home Journal*, August 1933

Advertising illustration, circa 1930s

Story illustration, c. 1930s. Watercolor on board, 16" x 7"
Photo courtesy of Taraba Illustration Art

Story illustration, circa 1930s

Story illustration for *Ladies' Home Journal*, February 1937

and commercial art. Fouzi Gannon ran back and forth between all departments delivering jobs through every stage of production. He remained after work in order to learn about lettering, layouts, and drawing techniques by watching staff artists. He also copied illustrations by famous artists in the slick magazines, such as McClelland Barclay (1881-1942), Norman Price (1877-1951), Andrew Loomis (1892-1959), August Blesser (1898-1966), and Arthur William Brown (1881-1966). According to the artist, "I learned to imitate the style and mediums of all the top illustrators of that time." His initial efforts only imitated the surface appearance of other artists, because he had little understanding of underlying considerations, such as color theory, composition, proportion, or perspective. He spent his evenings drawing at home until he had produced an impressive portfolio of derivative samples.

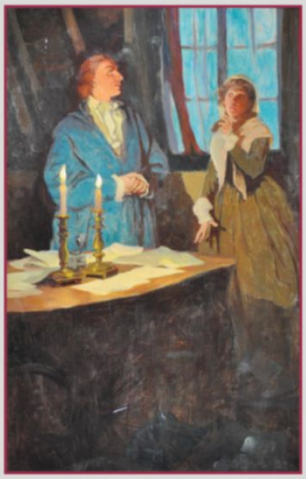
On October 17, 1920, after two years of prolonged illness, the father John Abraham Gannon died at the age of 44 in Chicago. After this tragic loss, the eldest son and his mother realized they were on their own. Their efforts to support the family were no longer just temporary responsibilities. Fouzi Gannon had to find better-paying, steady work.

On March 25, 1921, the *Chicago Daily Tribune* published a want ad for a commercial artist at Crescent Engraving Company, "Artist, lettering, designing, and illustrating: only first class men. Apply Art Director, Crescent Engraving Co. 161 West Harrison Street." Sixteen-year-old Fouzi Gannon was hired as a staff artist. At first he only did lettering, but eventually he was promoted to drawing fashion models for mail order clothing catalogs. No artists at Crescent Engraving were allowed to sign their work, so his first illustrations that appeared in print were only recognized by him.

In 1924, a second tragedy struck the family. The youngest brother, Elmer Gannon, died at the age of eight in Chicago. After his death, Fouzi Gannon, age 19, was more determined than ever to become a successful commercial artist. He redoubled his efforts to bring a happier future to his struggling mother and remaining siblings, Farrat, age 16, who changed his name to "Fred," Edward, age 13, and Albert, age 11.

GENERAL SHERIDAN
Rufus F. Zogbaum
(1849 - 1925)
Oil en grisaille
17" x 11"; 1896
Book; *Thrilling Days in Army Life*

SLEDDING
W. Granville-Smith
(1870 - 1938)
Gouache on paper
20" x 14"; Circa 1925



COLONIAL COUPLE
Elizabeth S. Green
(1871 - 1954)
Oil on board
23" x 15"; Circa 1915

SCHOONOVER STUDIOS LTD.
1616 N. Rodney St. Wilmington, De. 19806
E Mail studios@dca.net www.schoonoverstudios.com
Illustrations by Howard Pyle and his students American Illustrators

Preliminary sketch for a story illustration in *Cosmopolitan*, circa 1930s. Photo courtesy of Illustration House, NY

He left his small-but-steady salary as a staff artist at Crescent Engraving and started to look for work as a freelance artist, which was unpredictable, but potentially higher paying. He devoted all his time to emulating the top artists that were popular in Chicago during this period, to fill his portfolio with impressive samples. He decided to drop the name Fouzi, and to instead use the Americanized version of his middle name, Hanna, which is "John." To respect the memory of his father's name, he created a different version of his family name, Boughanam, to invent a new name for his art career, "John Gannam."

Thanks to his portfolio of derivative samples, "John Gannam" received his first freelance assignments from the Grauman Studio, a popular Chicago art agency on the 19th floor of the towering Stevens Building at 17 North State Street. But each new ten-dollar assignment was a frightful challenge, because he had to create a new design of his own, and could no longer rely on his skills as a copyist. After two years of freelance jobs, he was ready for the bigger leagues.

According to the artist, "Anyway, in 1926, at the age of 21, I decided to take a chance and, with my samples, went to Detroit, and to my surprise I got a very good job in a large art service. There I did every kind of commercial art." He worked for the Gray, Garfield, & LaDriere Art Agency, at 25 Parsons Street and Woodward Avenue. William Todd Gray was president, Hubert L. Garfield was vice president and treasurer, and Claude J. LaDriere was company secretary. John Gannam lived at the Gotham Hotel, at 3755 John Street in Detroit. The artist recalled, "A friend told me to demand $200 a week salary. You know, that was one of the hardest things I ever tried to do. It's not easy to say 'two-hundred dollars' when you're not used to it. But I managed to do it. The silence that followed made me worried! I could hardly keep from gathering up my samples and running away before the police came to throw me out! But things were not as bad as

Advertising illustration, circa 1940s

Advertising illustration for Pacific Sheets, 1945. Watercolor and gouache on board, 13" x 11.5"
Photo courtesy of Heritage Auctions. HA.com

Advertising illustration for Pacific Sheets, 1946. Watercolor and gouache on board. Photo courtesy of Taraba Illustration Art

Advertising illustration for St. Mary's Blankets in *Ladies' Home Journal*, October 1949

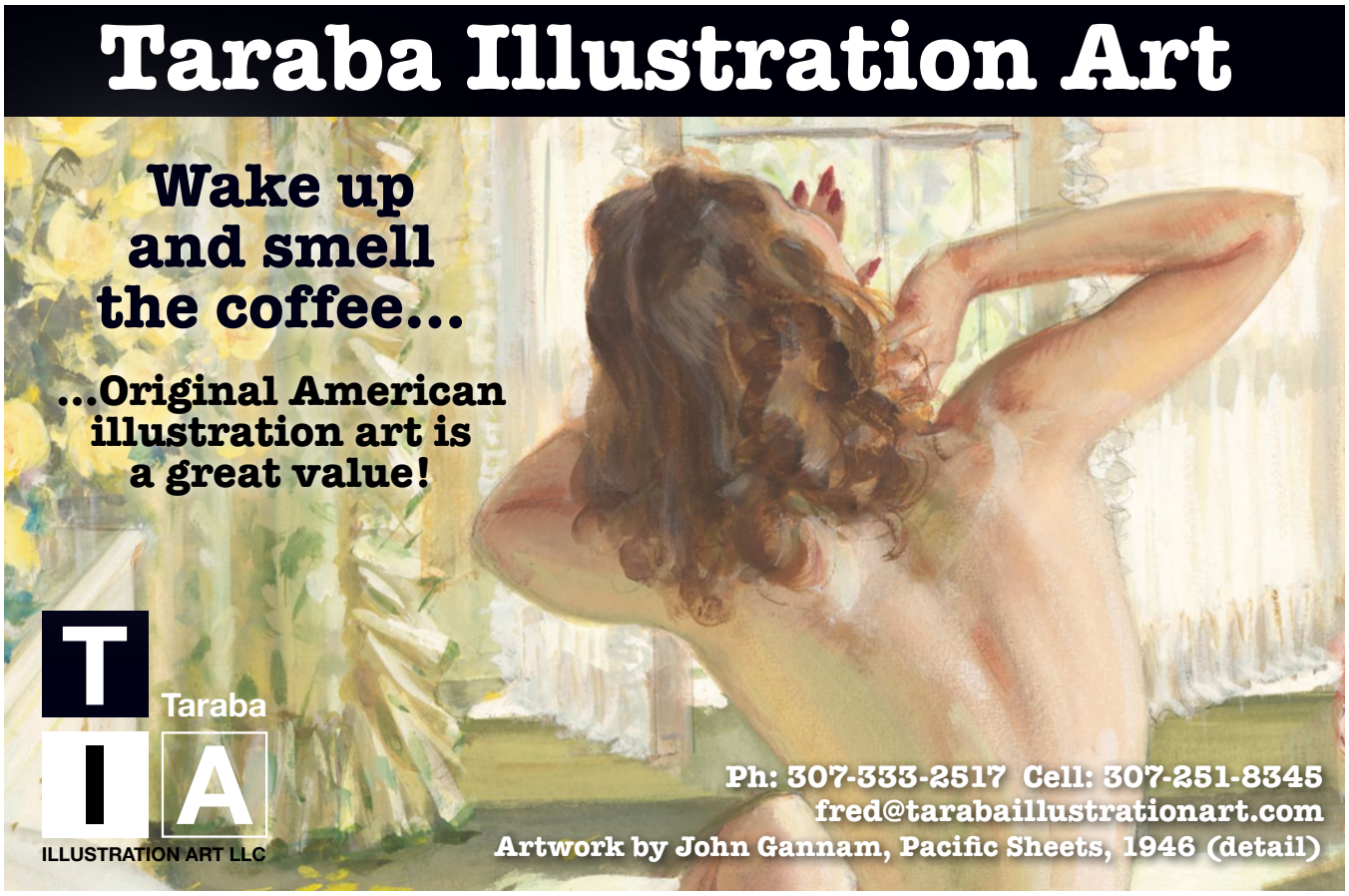
they appeared. I was offered $135 to start, with the promise of the higher figure a bit later. Having got the job, my next worry was to hold it. But a miracle happened. Yes, it was really amazing the way my skills blossomed out of that Detroit workshop. Every drawing I touched came out beautifully. All my desperate struggles appeared to have suddenly come to an end."

The Detroit company had long-running contracts with Essex automobiles, Chrysler Motors, Dodge trucks and automobiles, as well as General Electric appliances, and Hoover vacuum cleaners. John Gannam did line art, washes, and dry brush, but most of his assignments were only for black and white reproduction. Nevertheless, his advertising illustrations were all boldly signed, and they were published in the nation's biggest magazines: the *Saturday Evening Post, House Beautiful, McCall's*, and *Ladies' Home Journal*.

After three years in Detroit, John Gannam had enough exposure, reputation, and contacts to quit the art agency and work as a freelance artist. In 1929, he was 25 years old when he returned to Chicago as a new and noteworthy freelance artist. He lived and worked at home with his mother and three brothers at 5329 Jackson Boulevard.

John Gannam had achieved his childhood dream to become a wealthy commercial artist. He could afford to support his family, and he was a rising star in the world of magazine advertising. But then suddenly on October 29, 1929, the stock market crashed and the national banking system collapsed, without which American industries were devastated. The once extravagant industry of advertising suddenly faced hard times. Rather than resting on his laurels, John Gannam was driven to achieve even greater success to protect his mother and family from the looming hardships of the Great Depression.

On April 4, 1930, a U.S. Census worker visited the Gannon family home. The widowed mother, Nellie Gannon, was recorded to be 47 and unemployed. Her immigration status was an alien citizen of Turkey with first papers. The head of the family was John Gannon, 24, who worked as a commercial artist. His legal status was an alien citizen of Turkey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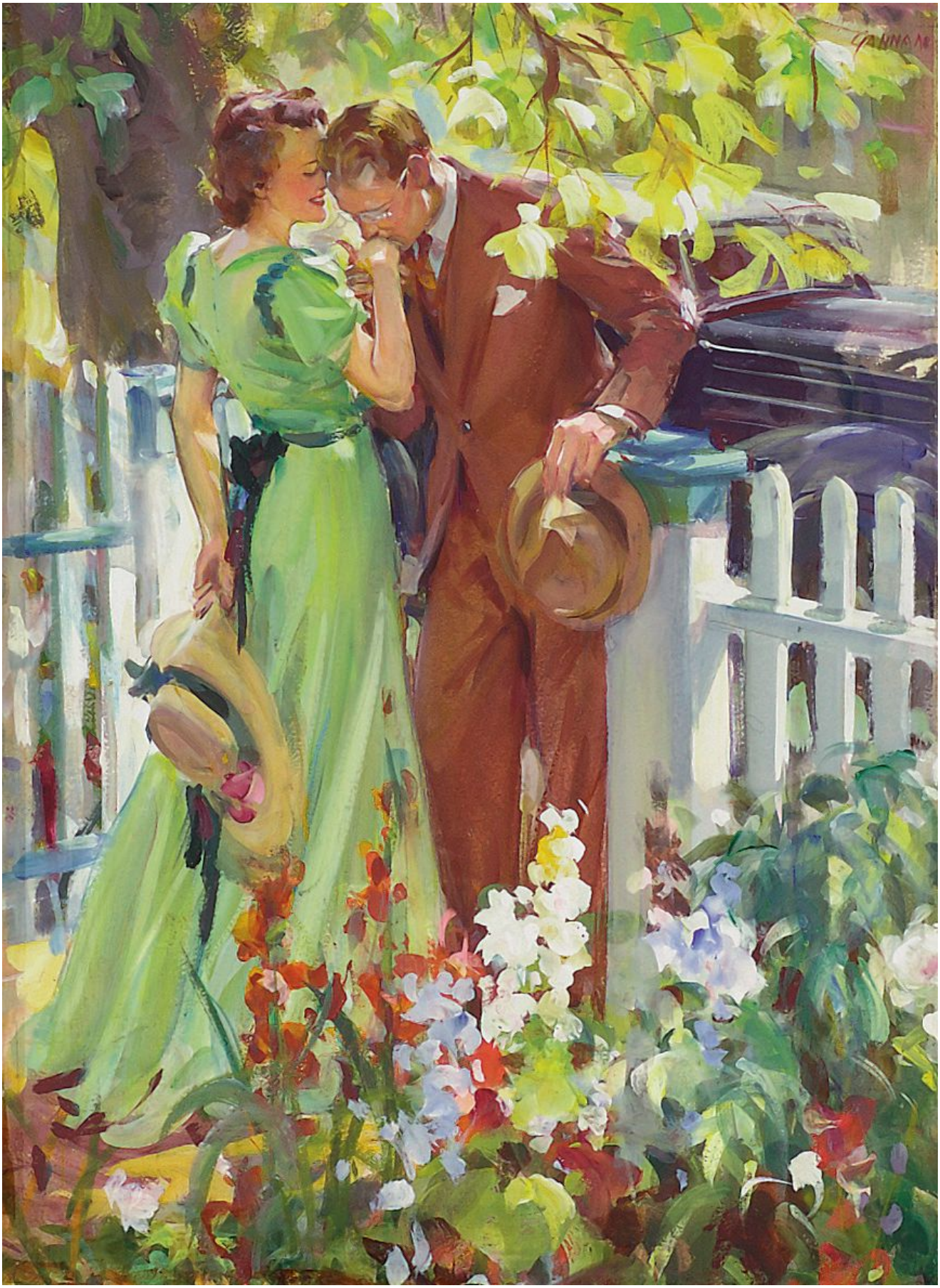
Artwork by John Gannam, Pacific Sheets, 1946 (detail)



Story illustration, circa 1940s. Gouache on board. Photo courtesy of Illustration House, NY

Story illustration, circa 1940s

Color study, circa 1940s. Watercolor and gouache on board. Photo courtesy of Illustration House, NY

without papers. Fred Gannon was 22. He was a radio engineer and was also listed as an alien citizen of Turkey without papers. Edward Gannon was 19, and a clerk at a wholesale jewelry company. He was a native-born U.S. Citizen. Albert Gannon was 17, and a clerk at a radio company. He was also a native-born citizen. It is interesting that by 1930, the career of "John Gannam" had earned an impressive reputation as a commercial artist, and yet in the context of his family home he was only "John Gannon," the Turkish citizen with no legal papers. This unsettled identity continued to undermine his sense of security for years to come.

His first big break was to sell a cover painting for the March 7, 1931 issue of *Collier's*, which featured "Gunsight Trail," a Western novel by Alan Le May. After that painting appeared on *Collier's,* John Gannam was in demand, and he stayed in demand for the rest of his life. He never again needed to solicit work.

A few months later, in June of 1931, he left the midwest and moved to New York City, where

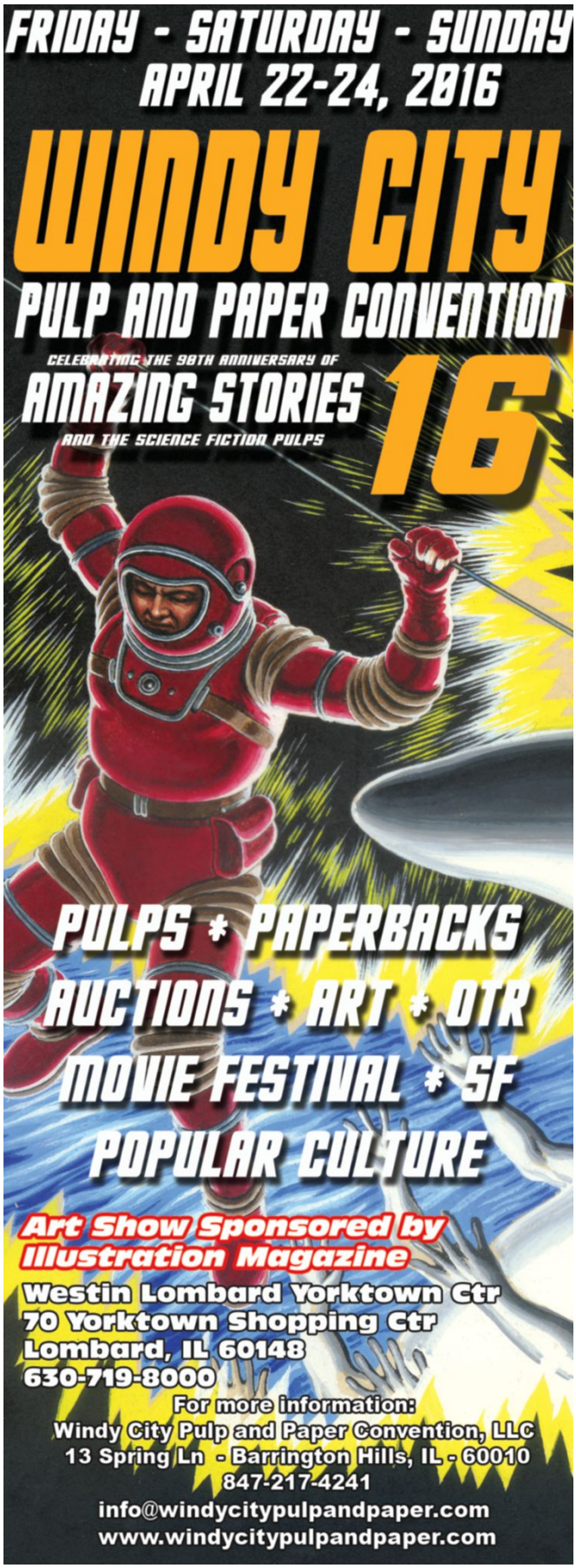
he lived at 148 East 47th Street in midtown Manhattan. He was listed in the NYC Business Directory as "John J. Gannam." Three months after his arrival, he began to illustrate stories for the *Woman's Home Companion*. Offers soon arrived from *Cosmopolitan, The Ladies' Home Journal*, and too many other nationally-distributed magazines for him to accept all the assignments. Their names were added to a waiting list for over two years. Along with story illustrations, he also painted covers for the *Saturday Evening Post, McCall's, The American, Woman's Home Companion, Ladies' Home Journal*, and *Collier's*.

A part of his good fortune was the fact that he was a brand new member of the elite club of "top illustrators." Although the slick magazine industry was in serious trouble in 1932, they still needed to produce issues, and those issues had to be filled with celebrated authors and artists that reflected the magazine's high-class mystique. So at the same time that more established "top illustrators" were being asked to accept lower fees, John Gannam was only an entry level "top illustrator" with commensurate prices, which made him even more attractive to cost-conscious editors.

In the Autumn of 1933, John Gannam moved to 49 East 9th Street, a four-story townhouse in Greenwich Village. He occupied the first two floors, which came with a backyard, while the upper floors were leased to two other new tenants, Walter Baumhofer (1904-1987) and his wife Alureda Leach Baumhofer (1903-1993).

One indication of John Gannam's successful rise to the status of a celebrity illustrator was his inclusion in a 1933 group exhibition at the Grand Central Galleries, which was reviewed by the *New York Times* art critic Edward Alden Jewell in his story, "Noted American Illustrators Display Their Craft," published on November 4, 1933.

On May 9, 1934, John Gannam applied to join the private club, The Society of Illustrators of New York, at 128 East 63rd Street. His membership was proposed by Irving Nurick (1894-1963) and Warren Baumgartner (1894-1963). He was immediately approved for membership to rub elbows with Charles Dana Gibson (1867-1944), James Montgomery Flagg (1877-1960), Norman



Story illustration, circa 1940s. Gouache on board, 23.5" x 16". Photo courtesy of Heritage Auctions, HA.com

Story illustration, circa 1940s

Advertising illustration in the *Saturday Evening Post*, November 11, 1942

Story illustration, circa 1940s. Gouache on board, 16.5" x 12.5". Photo courtesy of Heritage Auctions, HA.com

Story illustration, circa 1940s

Advertising illustration, circa 1930s

Advertising illustration, circa 1940s

Rockwell (1894-1978), Al Dorne (1906-1965), Frank Reilly (1906-1967), Steven Dohanos (1907-1994), Harvey Dunn (1884-1952), Walter Biggs (1886-1968), and most of the other top illustrators of the day.

On August 30, 1936, John Gannam married Dorothy F. Merwin. She was born in 1915 in NY. They moved to an apartment at 495 West 152nd Street and Amsterdam Avenue in Upper Manhattan.

As soon as the economy grew healthier, the advertising industry was back on its feet and knocking at the door of John Gannam's studio. His specialty soon shifted from illustrating stories and covers of the glamorous magazine to the more lucrative field of advertising art. He developed long-term relationships with Texaco Oil, Pacific Mills, Chevrolet automobiles, Masland carpets, Ipana toothpaste, St. Mary's Blankets, Stetson hats, the Mutual Life Insurance Company, and the United States Brewers Foundation.

On February 7, 1938, the *New York Times* published an advertisement for the Grand Central School of Art, "Study illustration with Harvey Dunn, Walter Biggs, and John Gannam. Classes Afternoon, Evening, and Sunday." The Grand Central School offered the world's highest level of training for professional illustrators. A portfolio of published illustrations was required for admission to the school, which was on 42nd Street and Vanderbilt Avenue, in the sunny sky-lit penthouse of the bustling landmark train station. Access to the classrooms was available through a special elevator located behind the entrance to Track 23.

On May 7, 1938, John and Dorothy Gannam had a son, John Gannam, Jr., born in NYC.

On November 25, 1938, the *New York Times* real estate section reported John Gannam had leased an art studio apartment at 39 West 67th Street. Albert B. Ashforth was the broker. Nine weeks later, the artist left that studio and rented a bigger studio at 33 West 67th Street, where his neighbors included Arthur William Brown (1881-1966), Wladyslaw Teodor Benda (1873-1948), John LaGatta (1894-1977), and Charles DeFeo (1891-1978).

Story illustration, circa 1940s

Story illustration, circa 1940s

Story illustration, circa 1940s. Gouache on board. Photo courtesy of Taraba Illustration Art

Story illustration, circa 1940s

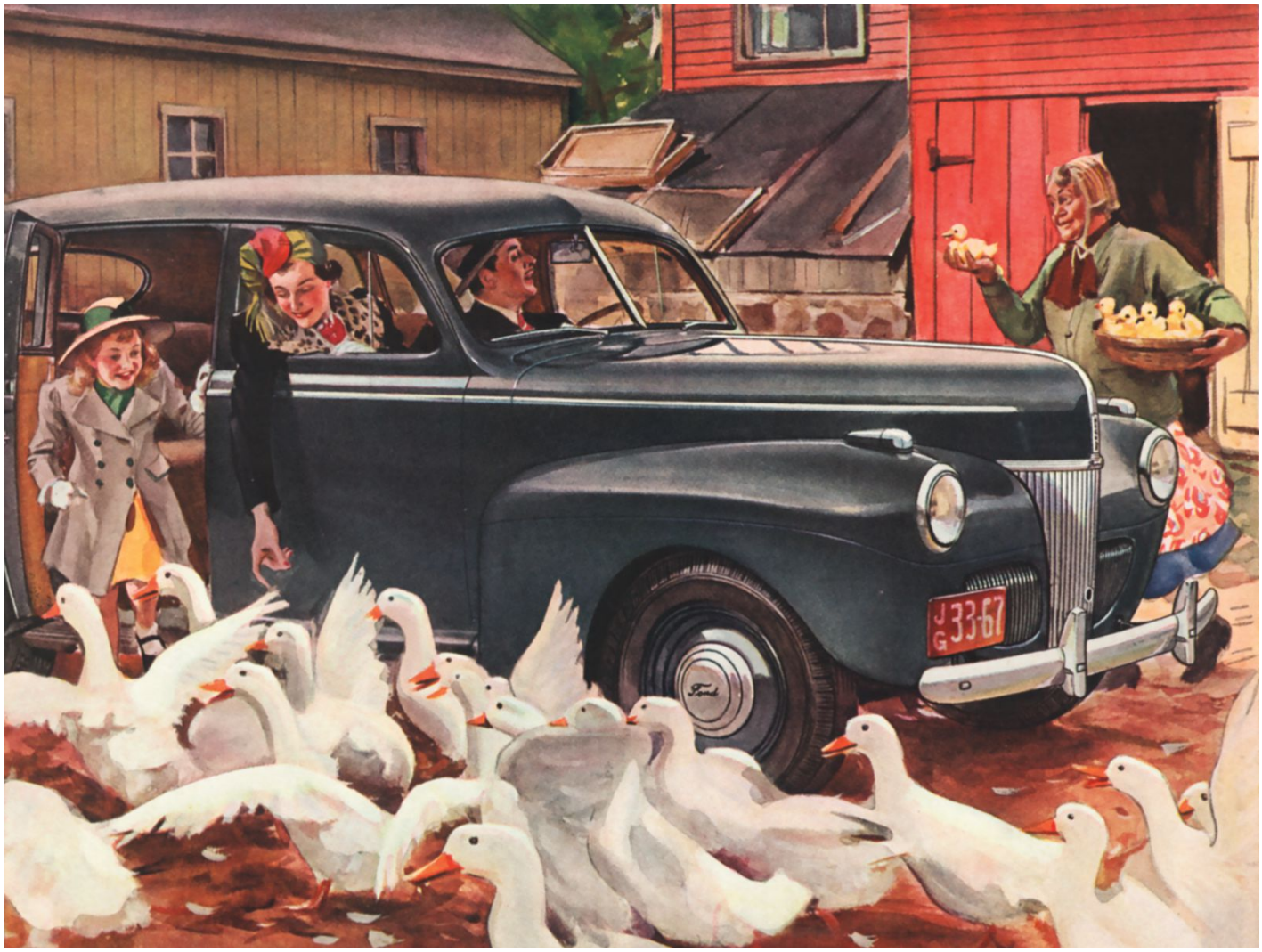
Story illustration, circa 1940s

Story illustration, circa 1940s

Story illustration, circa 1940s

Advertising illustration for Ford Motor Company, 1941

John Gannam was a perfectionist. He cared less for art directors' deadlines than the pride in having done his best work. He was most renowned for his watercolors, which he executed with a mastery that rivaled John Singer Sargent (1856-1925). He was a member of the American Watercolor Society, and was elected to the National Academy of Design, where annual exhibitions regularly included his watercolors. He believed, "Imagination is what distinguishes an artist from a mechanic." He exercised his imagination to develop a strong visual recall with a painterly intuition that strove for perfection. "Observation is more searching when it is acting for the memory than when used for direct painting. You can't paint them while you look. Too much changes too fast. You remember them. When I sketch I try to get the impression. Try to fix it in my mind, then go home and record it. I add to my sketches word descriptions, which have a tremendous power for fixing a visual impression." He imagined compositions of brilliant sunlight with broad impressionist effects, rather than meticulous details. He reduced his scenes to simpler forms. He put more time into preparatory studies because they were more fun to do, but even his execution of the final painting was 75% spontaneously creative. He started with rough sketches in pencil or pastel to invent an appealing composition, which he refined to a compulsive degree. After he had finally settled on a composition, he brought in models to explore the various graceful poses of the figure. He used photography as a handy tool, but he sought to improve upon the lens. He followed the unpredictable schedule of his creative urges. While concentrating on his work, he needed to be free of interruptions, in pursuit of which he would often remain in his studio for two



Advertising illustration for Ford Motor Company, 1941

weeks at a time, while meals and cigarettes were silently left in the hallway outside his studio door by a delivery service.

According to Arthur William Brown, "Johnny is a modest person, but I know the reason for his success. First, he's sincere. Second, he's a perfectionist. No illustration leaves his studio unless it's the very best he can do. I've known him to do his paintings over and over again before he is satisfied, and he probably did dozens of preliminary sketches before starting the final picture. I once asked him, 'What are your hobbies?' He wanted to know, 'What are hobbies?' I told him, 'They are the things that interest you after your work is done.' 'Well,' he said, 'my work must be my hobby. It takes me day and night to do, and it's the most important and exciting thing in my life.'"

This intense dedication to perfection undoubtedly helped him to produce many astonishing watercolor illustrations, which supported his family in Chicago. On January 12, 1940, the U.S. Census recorded his mother as an unemployed widow of 57, living at 221 North Lacey Avenue. She lived with her two youngest sons, Edward Gannon, a salesman of 29, and Albert Gannon, a bartender of 27. John Gannam's commitment to his studio work also helped to provide for his wife and child in NYC, but it was probably not the best way to raise a two-year-old. By April of 1940, the marriage of John and Dorothy Gannam had grown estranged, so they decided to be amicably divorced, although it was most likely less than "amicable" for their son, John Gannam, Jr.

On May 31, 1940, the *New York Times* real estate section reported, "John Gannam, illustrator, has signed a tenant lease for an apartment in Castle

Story illustration, circa 1940s

Village of Washington Heights." Located on the western shore of upper Manhattan, at 140 Cabrini Avenue and 183rd Street, Castle Village is a development complex of five apartment buildings, each of which is 13 stories high. The entire perimeter is surrounded by a stone wall, with 40-foot-high decorative castle turrets facing the Hudson River.

On July 17, 1940, the *New York Times* published the legal notice, "As I am liberally providing for the necessities of all my dependents, I will not be responsible for any obligations unless contracted for by me personally. John Gannam, 140 Cabrini Avenue, New York City."

The 1942 New York City telephone directory listed Mrs. Dorothy Gannam as a resident of the Henry Hudson Hotel at 333 West 57th Street, near Broadway. She and her son remained at that listing for three years, until they left Manhattan and moved to 108-50 71st Street in Forest Hills, Queens, NY.

During World War II, the only family member to serve in the war was the American-born brother, Edward Gannon. He was drafted into the Army in 1943, and was honorably discharged as a Private in 1946. Meanwhile, the famous artist John Gannam was in the eyes of the law an alien resident named Fouzi Hanna Gannon, of Turkish citizenship, with no legal papers.

The June 1944 issue of *American Artist* magazine published a thoughtful and flattering six-page article on John Gannam, written by Ernest W. Watson (1884-1969).

In May of 1945, John Gannam rented a home in Salisbury, Connecticut, where he spent six months studying the effects of sunlight flickering over the rippling surface of the Housatonic River. The May 1947 issue of *True Magazine* published a three-page article, "John Gannam 'fishes' the Housatonic," about his outdoor experience, standing midstream in hip waders, to paint watercolors of fly fishermen in Salisbury, Connecticut.

In April of 1949, the gallery at the Society of Illustrators of New York held an exhibition of original works by John Gannam. The press

Story illustration, circa 1940s

Advertising illustration for Thayer Strollers, 1951. Gouache on board, 17" x 18". Photo courtesy of Heritage Auctions, HA.com

release for the show was written by Frederick Newlin Price (1883-1963), the director of the prestigious Ferargil Art Galleries, at 63 East 57th Street, NYC:

> "In this exhibition, you will find almost two hundred original paintings. These are oils and watercolors, and of course, the svelte satiny panels that advertisers pay very well for, and which the artist has brought to a perfection seldom attained. Zero hour for John Gannam was a day in 1905. Lebanese, Syrian. There seems no trace of art, architecture, music, or sculpture in his forebears. He is a little bald, a little serious, but smiling and his voice is friendly plus. Now from zero he is in Manhattan, signed up two years ahead. Buys a house in Nyack, sells it, buys another in Provincetown, etc., but comes back to 33 West 67th Street, the hermit of his art. He was married once, divorced, a child of ten. No bitterness, a sweet sort of desire for all. He never thinks of a picture to frame. He likes Sargent, Whistler, Ryder, Homer, and gives a deep authentic bow to the French Impressionists. Once he took a half year in Salisbury, Connecticut, and studied the light on the water. The waves of light ever changing as the stream goes down to the sea. The hermit never really knows how to hunt, how to fish, but he can seek into his memory book and show you America and American folks."

On February 18, 1957, John Gannam finally legally changed his name and applied for Naturalized Alien U.S. Citizenship. He listed his date of birth as May 24, 1905, and his home address as 33 West 67th Street.

On September 16, 1957, his mother died at the age of 74 in Chicago.

On June 15, 1959, the *Long Island Star-Journal* reported the artist's 21-year-old son, "Airman John Gannam Jr., of 108-50 71st Street, Forest Hills, has been assigned to a unit of the Tactical Air Command at Nellis Air Force Base in Nevada, for training and

Story illustration, 1952

Story illustration, circa 1940s

Story illustration, circa 1940s

duty in still photography. He completed his basic training there." This was vitally important training in the Cold War era of Sputnik, and the covert operation of U-2 spy planes.

In 1961, John Gannam left NYC and moved to the village of Sandy Hook, in Newtown, Connecticut, where he lived on Gelding Hill Road.

On November 7, 1961, his youngest brother, Albert Gannon, died suddenly at the age of 48 in Chicago.

In 1962, John Gannam became an art teacher at the National Institute of Art and Design, a correspondence school located in suite 847 in the Carnegie Hall Building on 57th Street, above the famous NYC concert hall. The school had recently been founded by Frank Reilly, who told the press, "When you are preparing for a career in art, there are two choices for your ultimate goal—fine art or commercial art. Quite understandably, commercial art is where most of the job opportunities are—advertising agencies, art services, newspapers, magazines, books, television, motion pictures, department stores, greeting cards, calendars, printers, industrial plants, direct mail, and outdoor sign companies. To get a chance at these jobs, you can either submit a portfolio of your work to the art directors or join an art agency to get you jobs. Some jobs will be full-time and some will be freelance, which means you will be able to work at home or in your studio. When you're starting out, you shouldn't turn down any job that's offered, because you never know where the job will lead if they like your work, and in the final analysis, good art is when people like your work. Naturally, not all art is great art, because the great talents of Michelangelo, Rubens, and Picasso are gifts from God. But be that as it may, there are opportunities in art where even without the spark of genius one can build a career that is intensely satisfying."

In 1963, John Gannam also joined the art staff of the Danbury Academy of Arts in Danbury, CT, and he was also appointed a member of the school's Board of Directors.

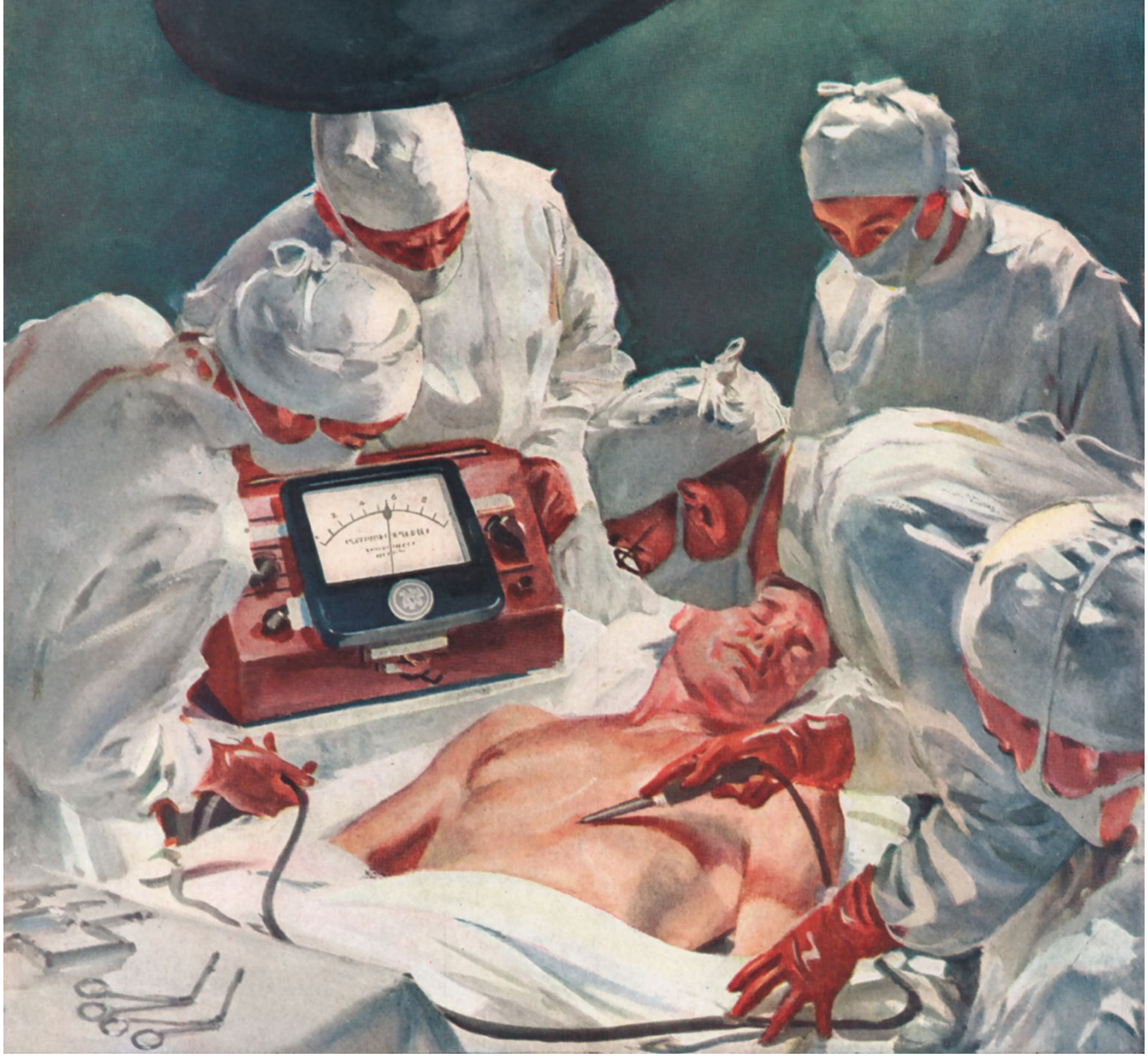
Shy, anxious, and soft-spoken, John Gannam was a unique art teacher. One account of his approach to teaching was provided by Arthur William Brown: "Johhny and I have been friends for a great many years. Around ten years ago I felt I was getting dated and in a rut, and he got me out of it with his sympathetic criticism and help. He made me

Story illustration, circa 1940s

simplify and get more contrasts in my work, and in many other ways, he got me interested again."

According to the artist Kenneth Webster Thompson (1907-1996):

> "Some years ago I chaired a series of lectures at the Society of Illustrators. I had Johnny scheduled one evening and he hated it. He claimed he had nothing to say. His only courage was a tumbler of straight whiskey, which he kept just out of sight in the wings off stage. Frequently he politely excused himself, to supposedly clear his throat. His naturally quiet voice was difficult to hear in the rear of the room. It became totally inaudible when he strayed from the microphone, so I finally forced him to hold onto the microphone stand, even when he walked back and forth to the wings. After a while, he began to lean on the stand, and since it was telescopic, it slowly began to get shorter, with Johnny following it down, still talking. He ended up bent way down with his head on the level with his knees and the student audience howling with glee. What his pearly words of wisdom were at that time remain known only to his knees."



Advertising illustration for Gruen Watch Company, 1942

On January 17, 1965, the *Bridgeport Sunday Post* reported, "John Gannam, of Sandy Hook, quietly admitted himself to Glen Hill Convalescent Center in Danbury, CT. Admirers and friends could speed his recovery and boost his morale with a call or a card." Nine days later, on January 26, 1965, John Gannam died at the age of 59. He was survived by his son, John Gannam, Jr., as well as his two younger brothers, Fred Gannon and Edward Gannon.

According to the address given by the artist Charles Hawes (1909-1989) at the 1981 induction to the Society of Illustrators Hall of Fame:

> "My favorite story about John concerned an honorary dinner at the Society for Bill Chessman, when he left *Collier's*. All of us who drew pictures for 'Chess' were there. Gannam was noted for his paintings of beautiful women, but he was invariably hired by Chessman to paint horses in Westerns. After all the tearful-and-otherwise speeches about Chessman had been made, our hero rose to his full five-foot-four stature and made the keynote speech of the evening: 'I always thought Chessman was a son-of-a-bitch, and I still think so!' We will not see the likes of John Gannam again."

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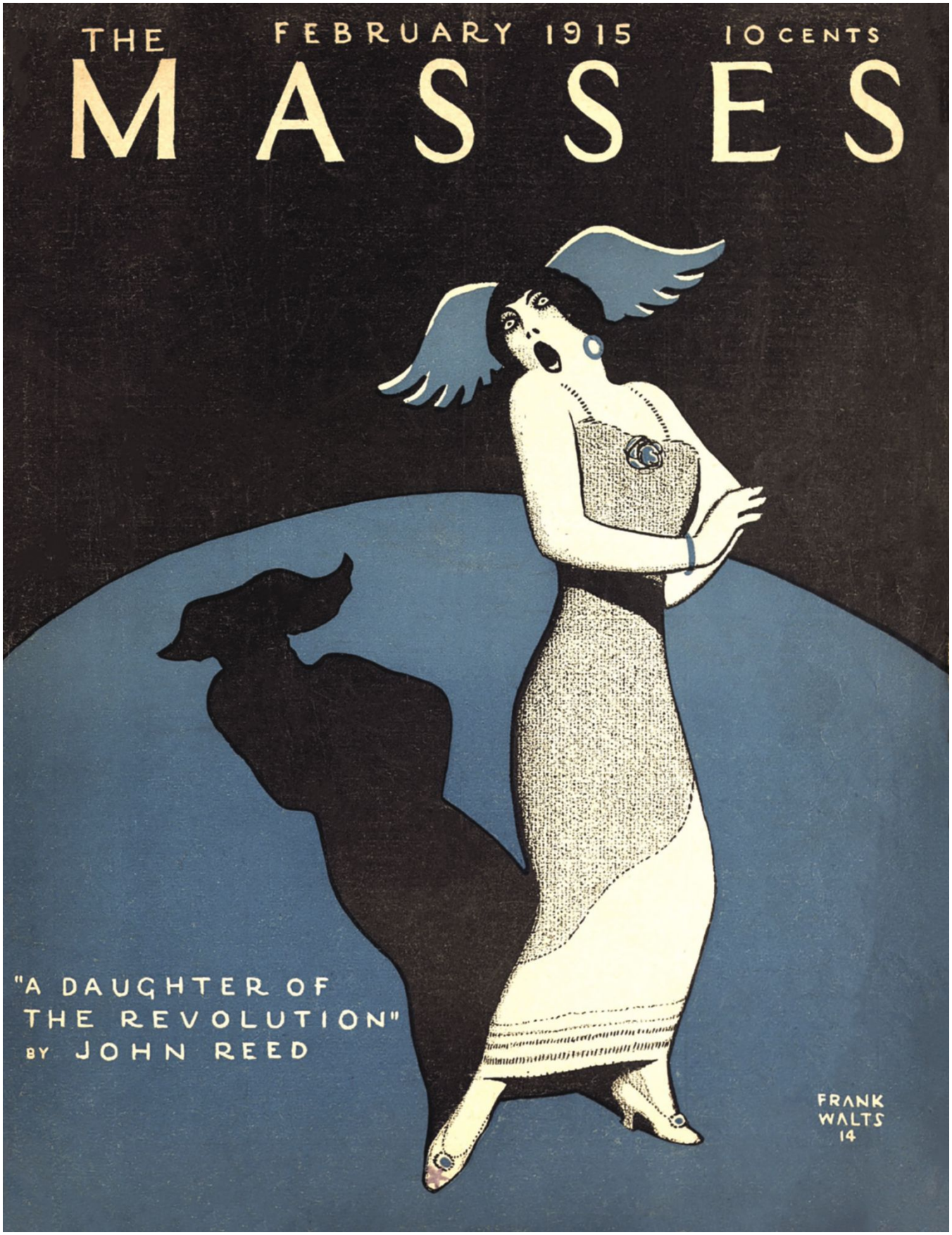
David Saunders is an artist and art historian living in New York.

Thanks to John Gannam, Jr., for his assistance with this article. Thanks also to the New Britain Museum of American Art, for contributing the many tear sheets reproduced in this issue. Thanks also to Heritage Auctions, HA.com, Taraba Illustration Art, and Illustration House, NY, for additional photography of original paintings. And finally, special thanks to Steve Rude for his encouragement, and to Richard Berenson of the Society of Illustrators.

Illustration for the United States Brewer's Foundation, 1950. Gouache on board, 23" x 19". Photo courtesy of Heritage Auctions, HA.com



***The Masses*, February 1915**

THE INVISIBLE FRANK WALTS

by John Witek

Readers who are interested in the confluence of art and radical politics in the first half of the 20th century will almost certainly encounter the name Frank Walts (or Frank M. Walts, as he often signed his work.) Walts was an illustrator and graphic designer who created dozens of covers for important, left-leaning magazines such as *The Masses*, *The Liberator*, and *The Crisis*—the official house organ for the National Association for the Advancement of Colored People. Getting to know Frank Walts poses a problem, however, because despite a growing interest in his images, next to nothing was ever written about him. The few references that do turn up usually describe Walts as an important African-American illustrator about whom little is known. He's been invisible for decades, even in our own age of fast and easy information.

It's hard to believe that the story of Frank Walts remains to be told, but the most that's ever been written about him is one slim paragraph by political cartoonist Art Young, in his 1928 memoir *On My Way*. In a chapter remembering the activists who attended *The Masses*' editorial meetings in Greenwich Village, Young observed:

> Frank Walts, the son of an Indiana preacher, was a regular. Walts traversed New York with a pen and sketchpad, as eager for pictorial subjects as a hunter for game. He made many striking and artistic cover designs. Solitary, particular, uncompromising, occasionally doing posters for the theater, this boy Walts interested me. He devised a pair of spectacles by which he could look straight ahead and yet see what was behind him. He invented a fountain brush, preferring it to a pen for sketching.

A single paragraph isn't much to go on, but the words "Indiana preacher" are promising. Ultimately, they lead to the 1880 United States Census, and a Methodist-Episcopal minister named Jacob K. Walts, residing with his wife and children in Lima Township, La Grange County, Indiana. The census also notes that the Reverend and Mrs. Walts were the parents of siblings Lawrence and Elizabeth, and of their younger brother, Franklin M. (Matson) Walts, who was born on March 23, 1877.

And there's more. Under the column marked "Race" the census-taker had written a single word—"White."

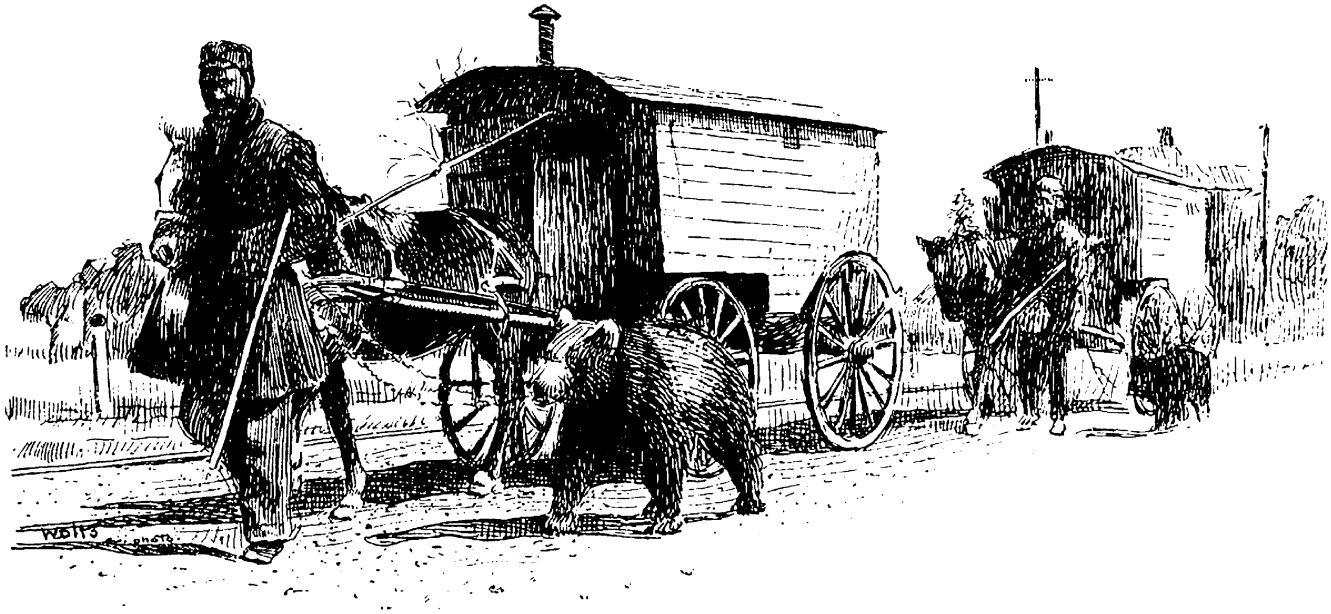


Illustration for the Purdue University yearbook, *The Debris*, 1897

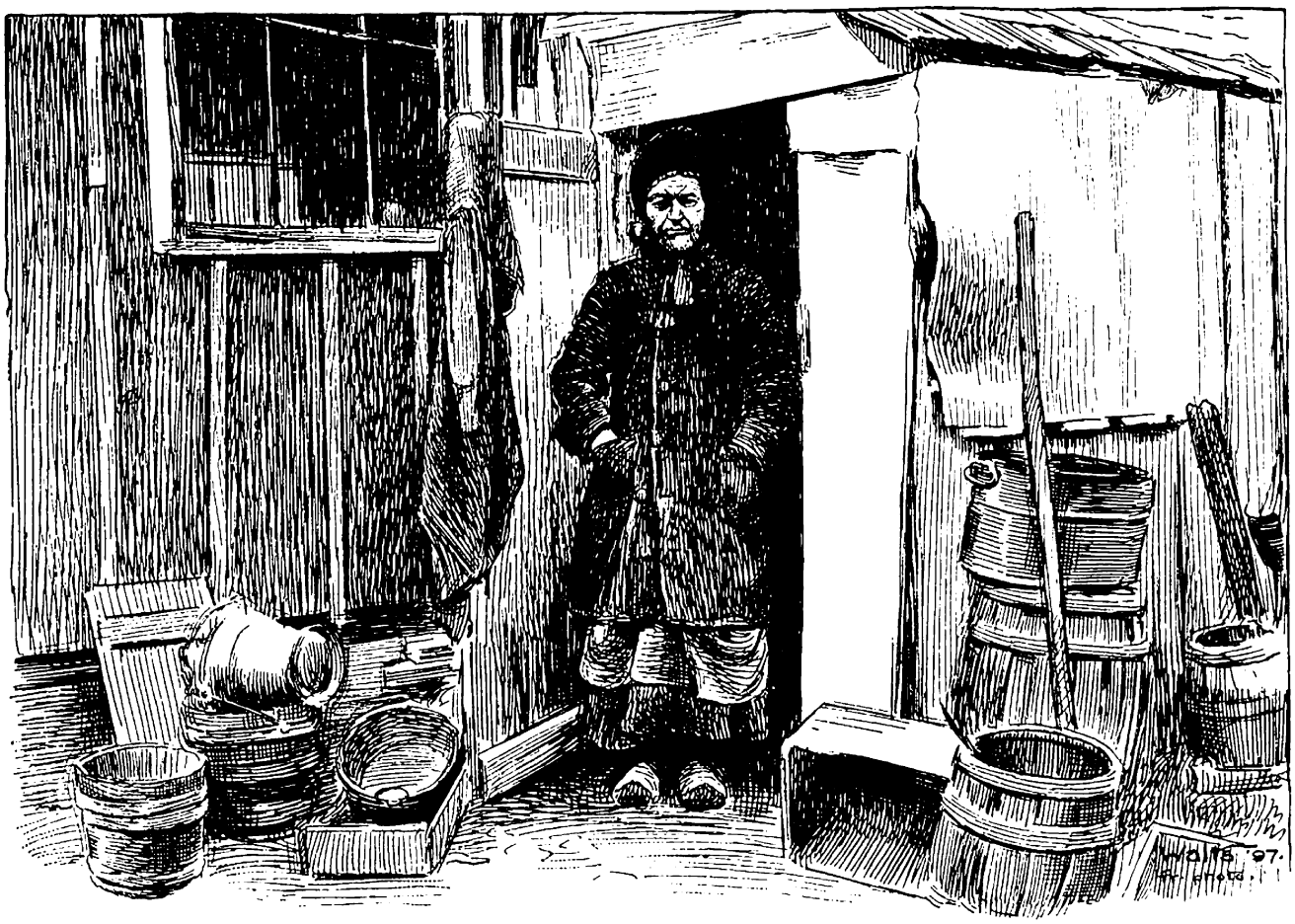


Illustration for the Purdue University yearbook, *The Debris*, 1897

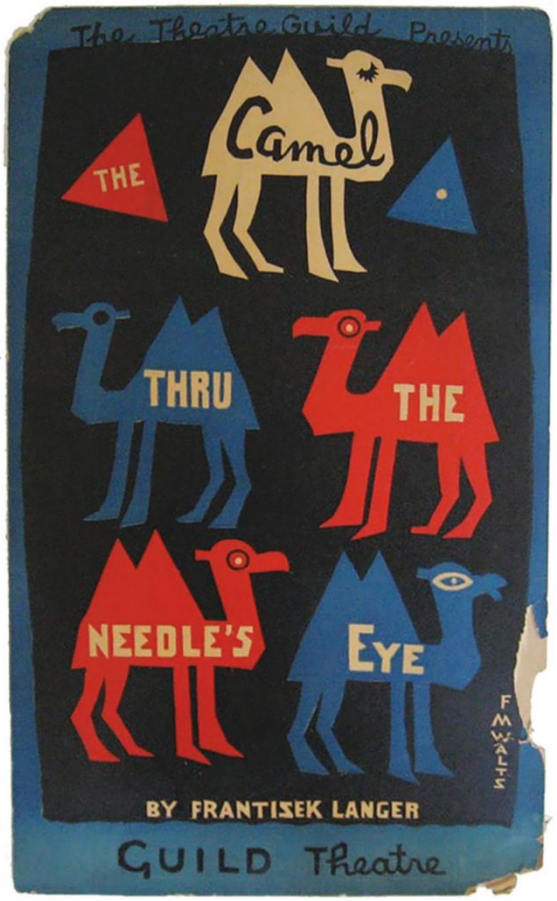
By the time Frank Walts had entered college, his family had moved to Logansport, Indiana. Young Frank lived at home and attended classes at Purdue University, 40 miles away in West Lafayette. Like many other parts of his life, the details of Frank's youth remain unknown. We do know that he graduated from Purdue in 1897, with a Bachelor of Civil Engineering degree. In what may be the only images of him that have come down to us, his yearbook, *The Debris*, shows him to have been a lean, handsome, nattily dressed young man. The yearbook also credits him with being one of its three Arts Editors.

As of February 1, 1905, Walts was working as a draftsman for the Chicago City Railway Co., and earning a salary of $125 per month. Two years later, he had been promoted to the position of "Road Master" and was responsible for inspecting and maintaining a stretch of track originating at Chicago's State Street station. By 1910, he had found work in New York City as a railroad track "appraiser." When he registered for the draft in 1917, he was living on West 38th Street, and was employed as a mechanical draftsman by radio pioneer Emil J. Simon.

ABOVE: John Walts, 1897

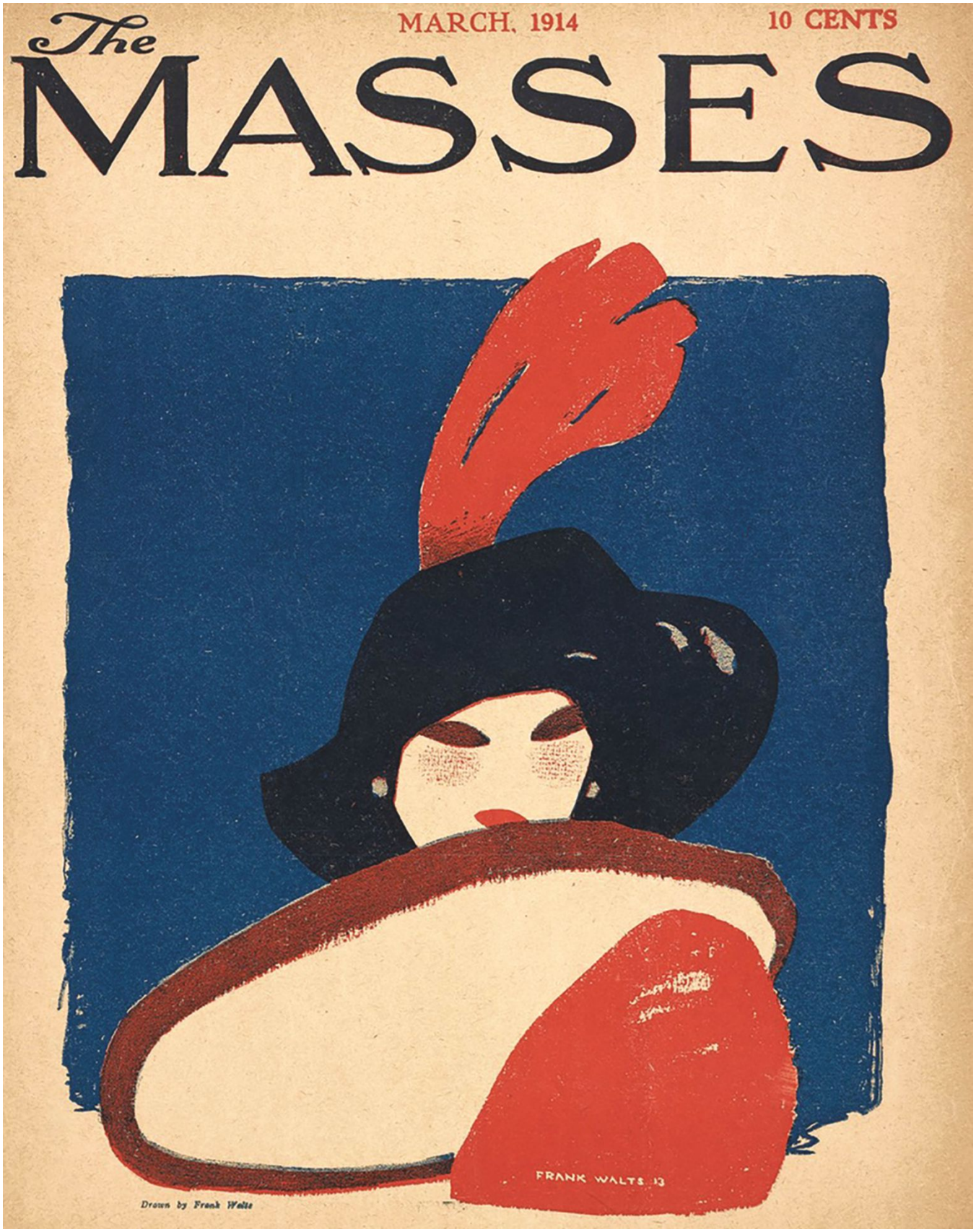
During his first years in New York, Walts began to gain recognition as an artist. The September 9, 1914 issue of the *New York Dramatic Mirror* reported that his drawings were used to promote the Broadway plays *Help Wanted, Omar The Tentmaker, A Thousand Years Ago* and *The Thirteenth Chair.* In the future, he would create posters for New York Theater Guild productions of Frantisek Langer's *The Camel Through The Needle's Eye* (1929), *Meteor,* a play by S. N. Behrman (1929), and George Bernard Shaw's *Too True To Be Good* (1932).

Walts' liberal politics brought him into contact with some of the leading artists and political cartoonists of his day. In 1914, he became a member of New York's first *Salon of Humorists*, and exhibited comical posters there. He made illustrations for a broad range of publications including *Harper's Weekly, International Communist, Collier's,* and *The New Yorker.* He took his own art seriously and exhibited a number of his drawings at New York City's *International Exhibition of Modern Art*, the epochal 1913 Armory Show. One year later, he drew his first cover for *The Masses*.

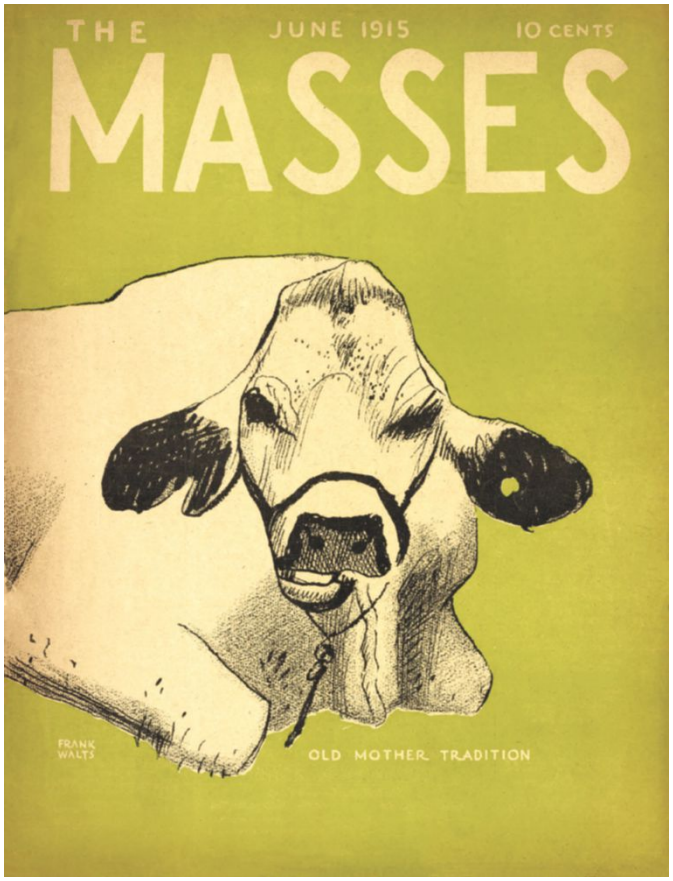


Poster illustration for *The Camel Through the Needle's Eye*, 1929

Book cover illustration for *Meteor*, 1929



***The Masses*, March 1914**



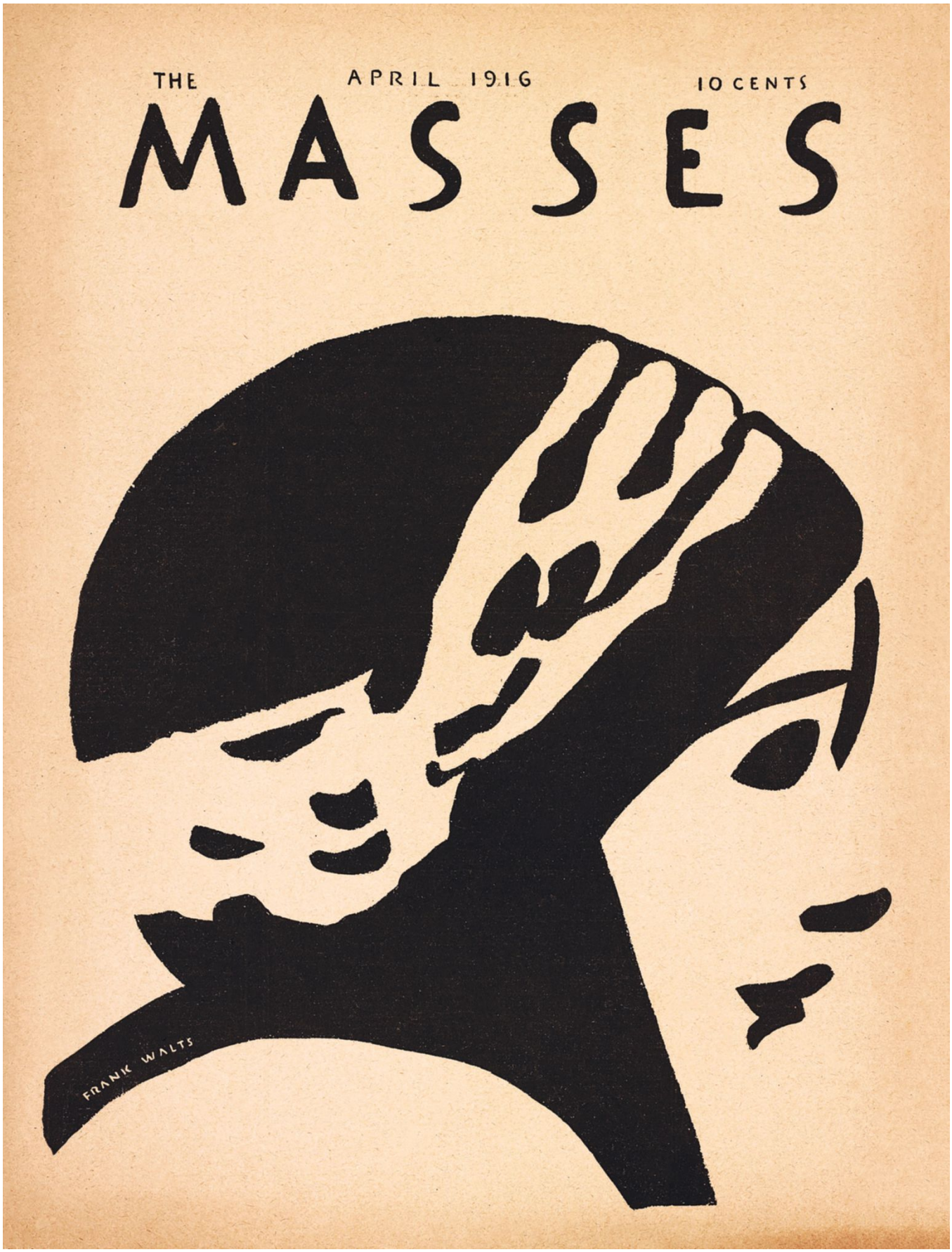
***The Masses*, June 1915**

***The Masses*, January 1916**

The Masses viewed politics and culture through a socialist lens and was one of the most graphically innovative magazines published in America. It attracted a group of talented leftist writers, artists, and intellectuals, including Max Eastman, Hayden Caruth, Louis Untermeyer, John Sloan, Art Young, John Reed, Floyd Dell, George Bellows, Stuart Davis, and many others.

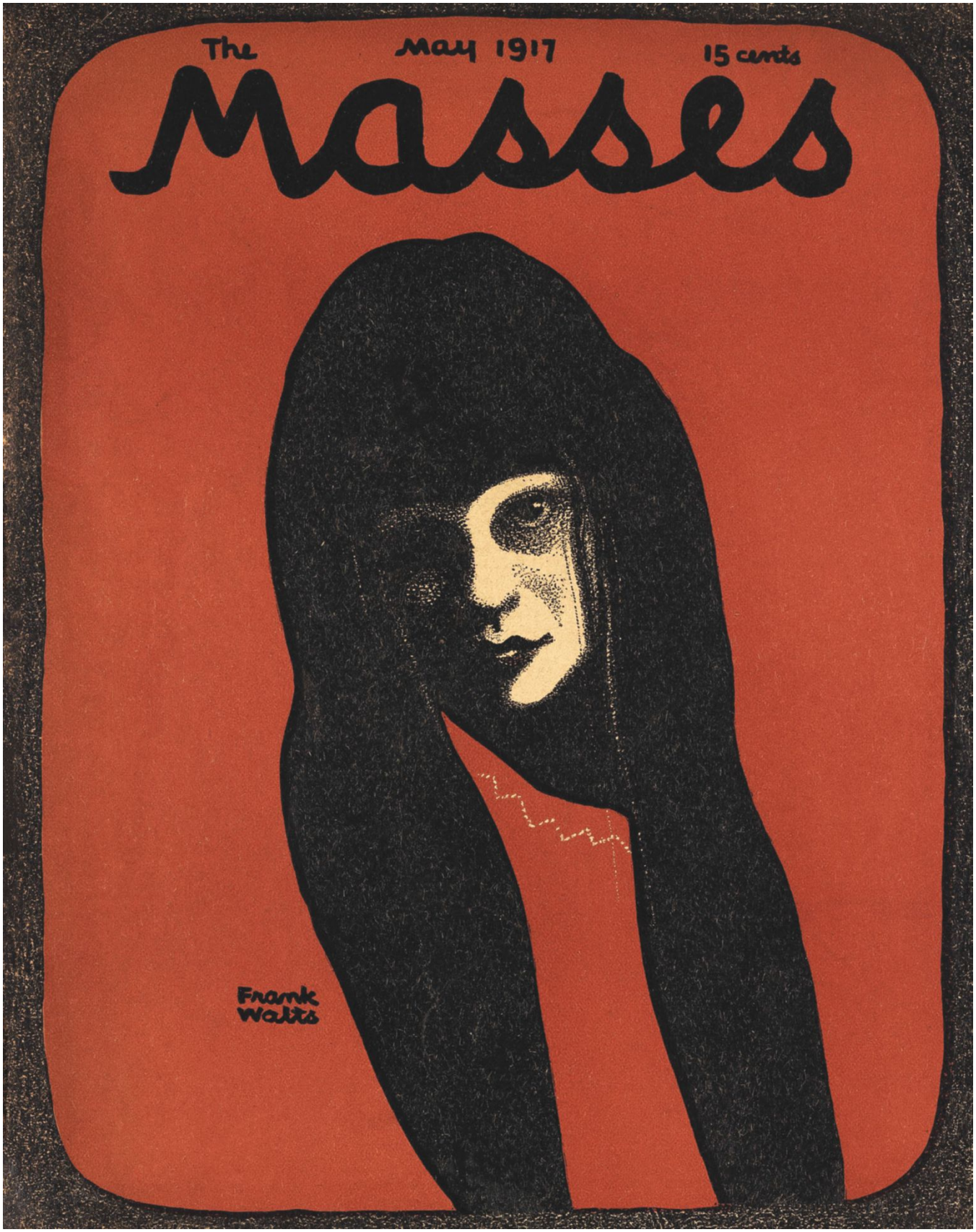
Walts' cover for the November 1914 issue was a fresh departure from the somber social realism that characterized many of the magazine's cartoons and illustrations. His semi-abstract portrait of a woman in a plumed hat is very simple, very bold, and much more modern than anything *The Masses* had published up to that time. Pretty ladies appeared on the covers of many magazines of the day, and Walts didn't hesitate to picture attractive, independent women on radical publications. His fetching portrait of the actress Gerda Holmes, for the December 1916 issue of *The Masses,* is an outstanding example of his lively, female imagery. *The Masses* would publish a total of 11 distinctive Frank Walts covers before the government shut the magazine down, charging that its editors had violated the Espionage Act of 1917 by obstructing military conscription.

***The Masses*, February 1916**

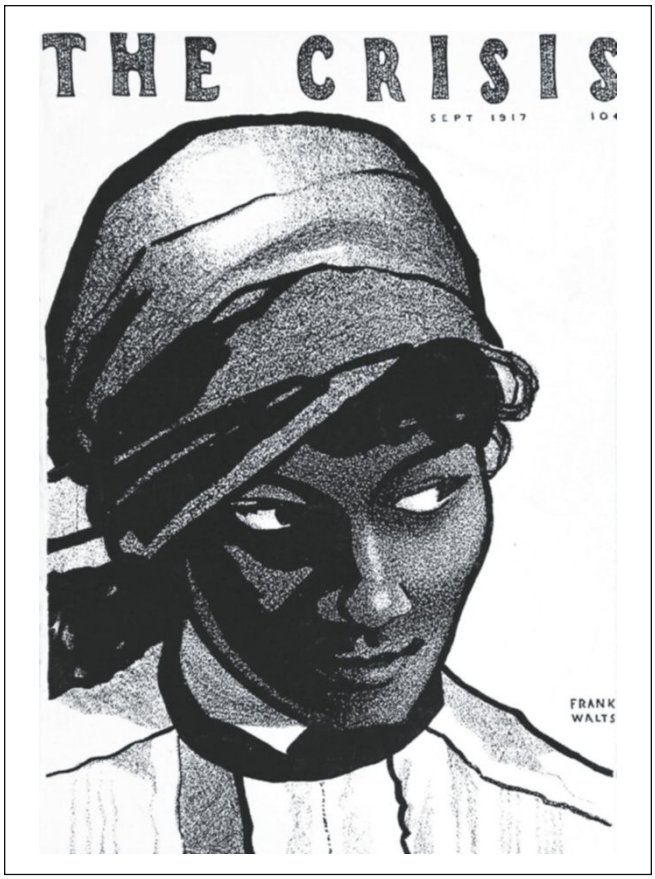


***The Masses*, April 1916**

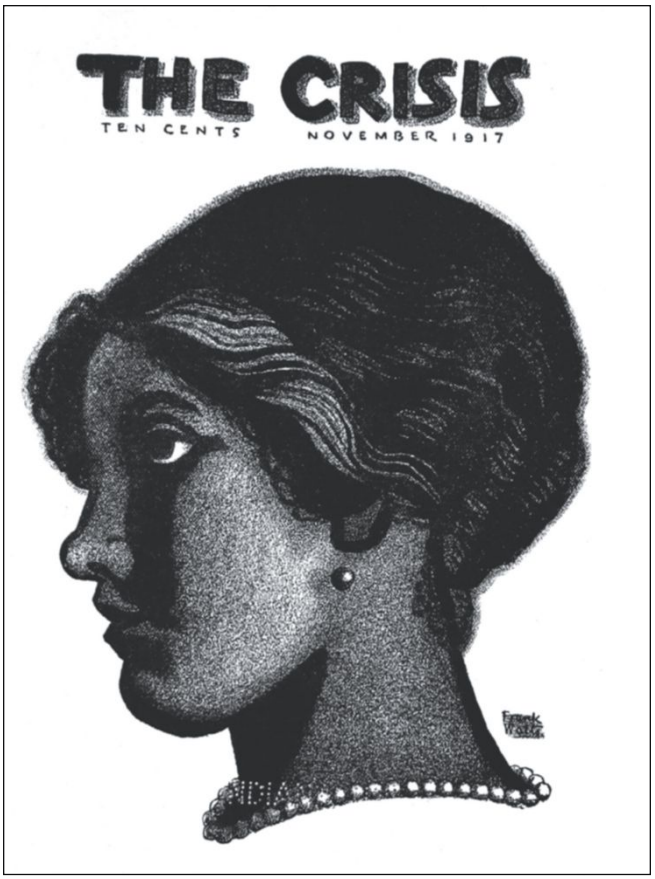
***The Masses*, December 1916**



***The Masses*, May 1917**



***The Crisis*, September 1917**

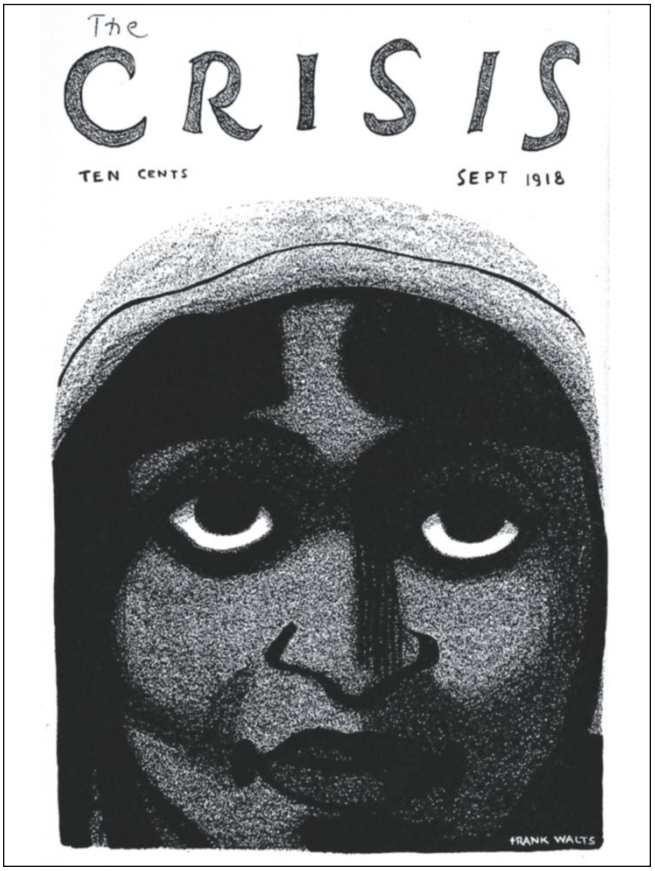


***The Crisis*, November 1917**

The year that Federal prosecutors brought *The Masses*' editors to court, 1917, also saw the first of Walts' covers for *The Crisis: A Record of the Darker Races,* edited by the sociologist, writer, and philosopher W.E.B. Du Bois. Working mostly in heavy black crayon, Walts ultimately produced ten notable *Crisis* covers in styles both realistic and experimental. His portrait of Blanch Deas for the September 1917 issue is important for depicting one of the first African-American actors to appear on the Broadway stage. Drawn from life with an emphasis on texture and shadow, the picture successfully captures its subject's wry expression. Most of Walts' other *Crisis* drawings shared the shadowy, stippled look of Deas' portrait.

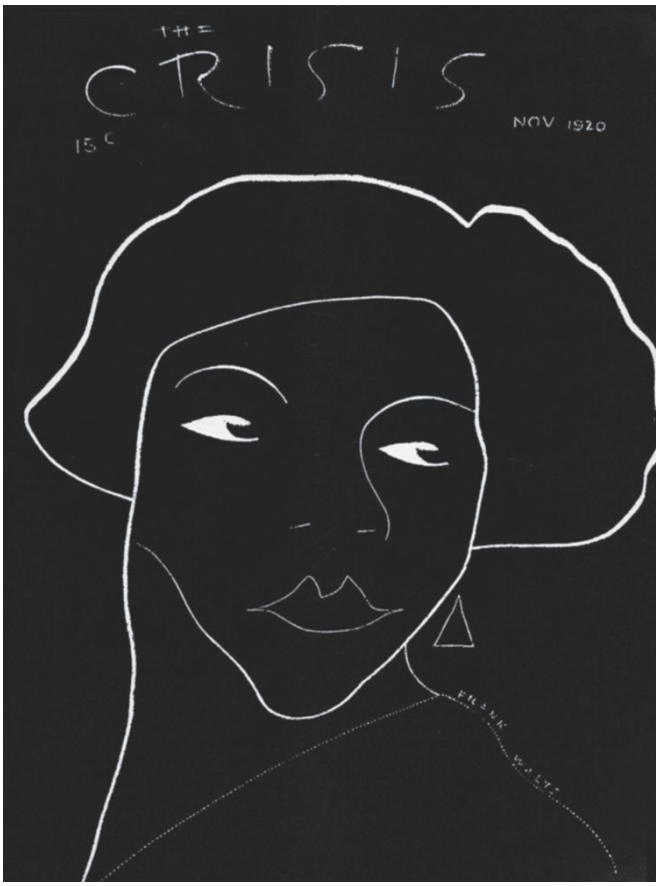
Caricatures and cartoons were tremendously popular during Walts' years with *The Crisis*, and some of its readers criticized him for creating what they considered to be unflattering caricatures of African-Americans. W.E.B. Du Bois took the opportunity to expose the hurt that lay beneath the criticism in an editorial that defended Walts as his "thoughtful, clear-eyed artist."

Frank Walts drew his last *Crisis* cover for the February, 1920 issue. By this time the magazine had

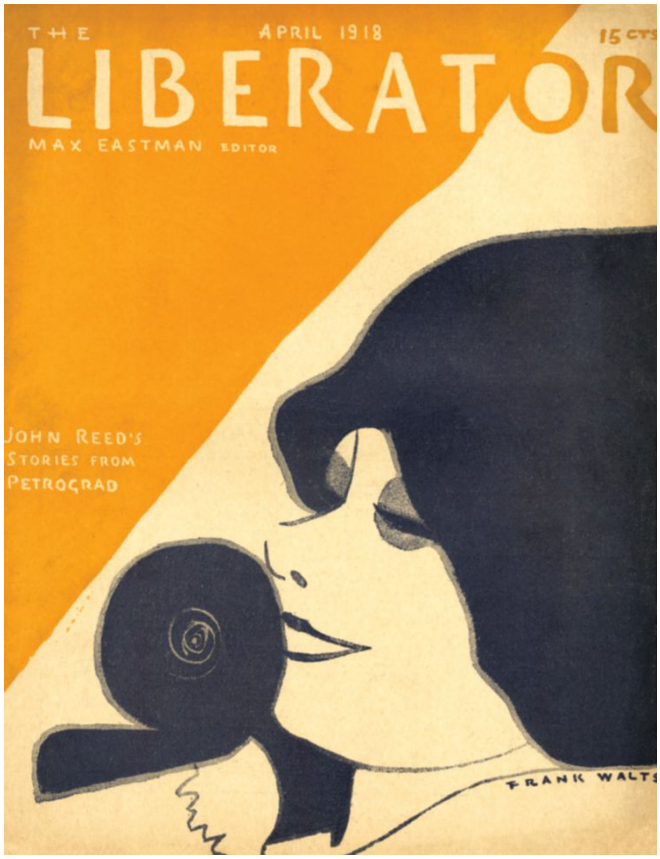


***The Crisis*, September 1918**

***The Crisis*, October 1919**

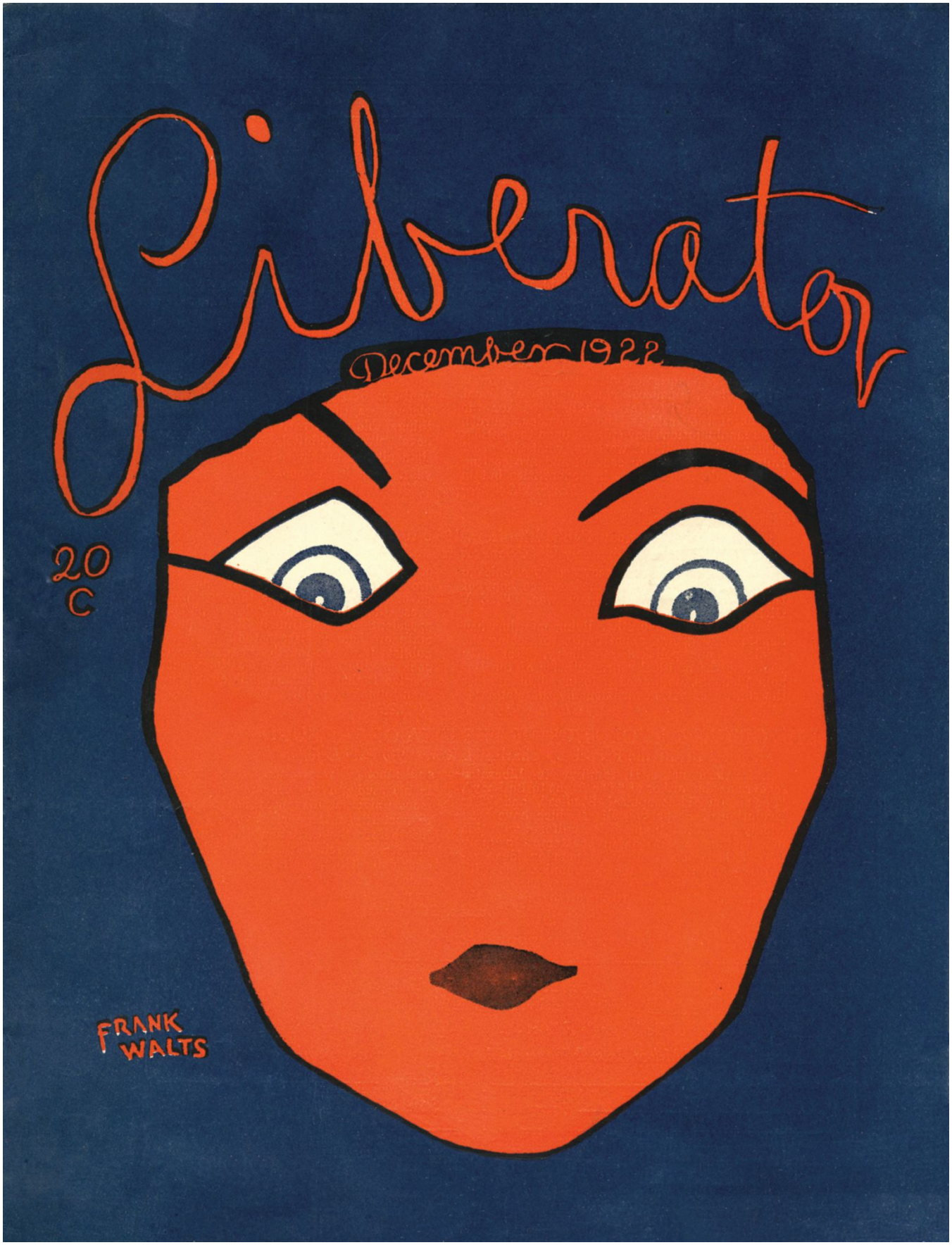


***The Crisis*, November 1920**

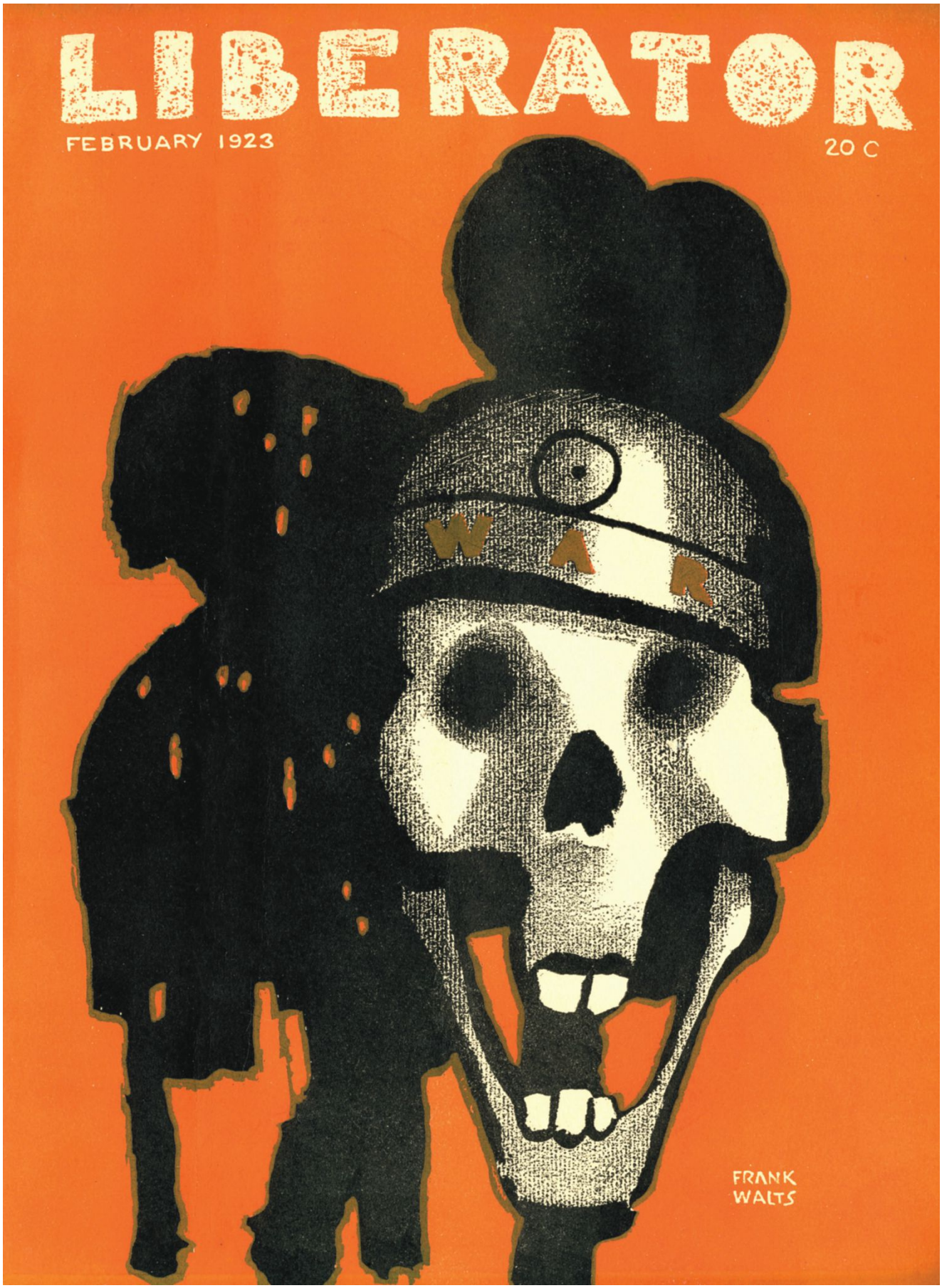


***The Liberator*, April 1918**

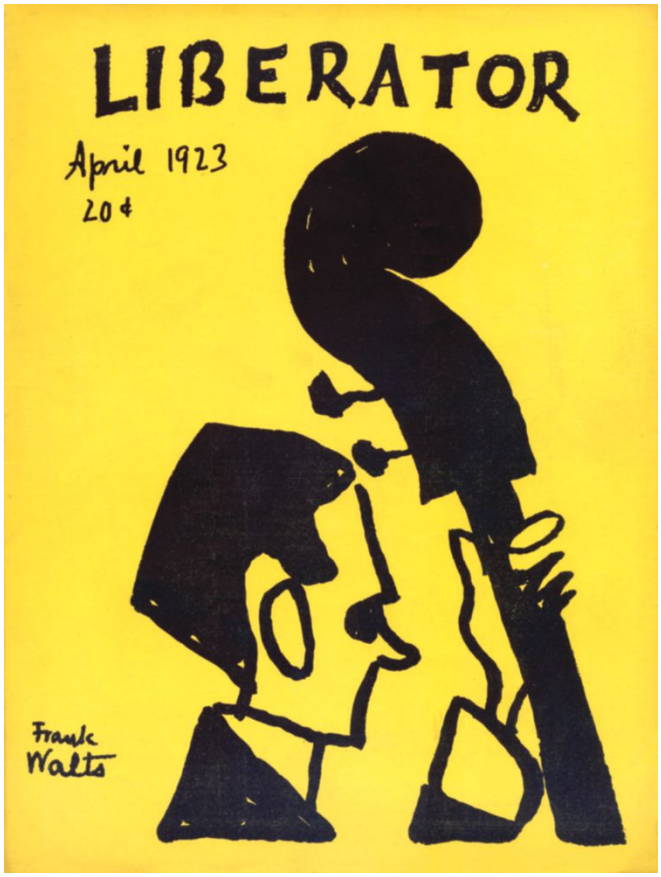
***The Liberator*, December 1919**



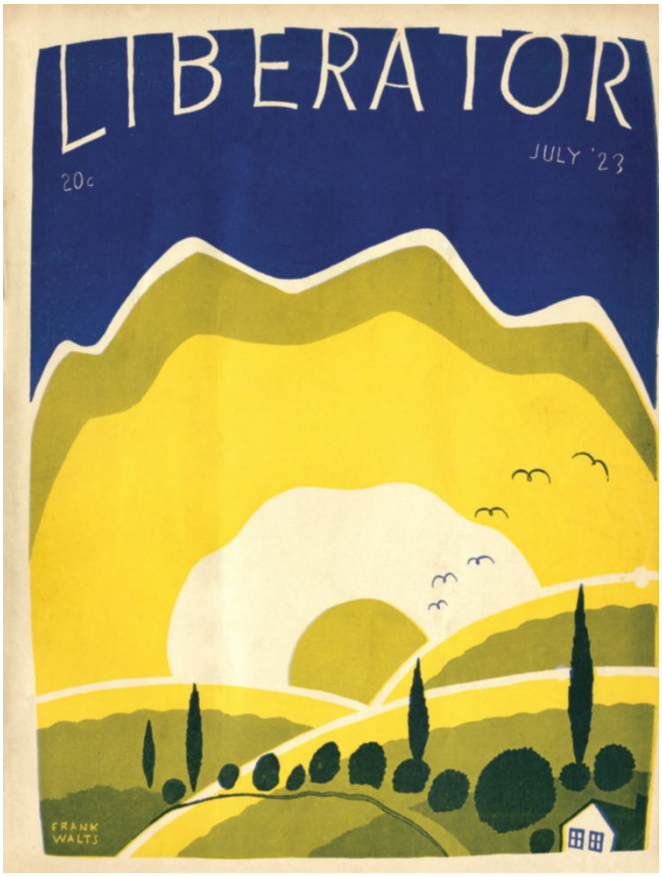
***The Liberator*, October 1922**



***The Liberator*, February 1923**



***The Liberator*, April 1923**



***The Liberator*, July 1923**

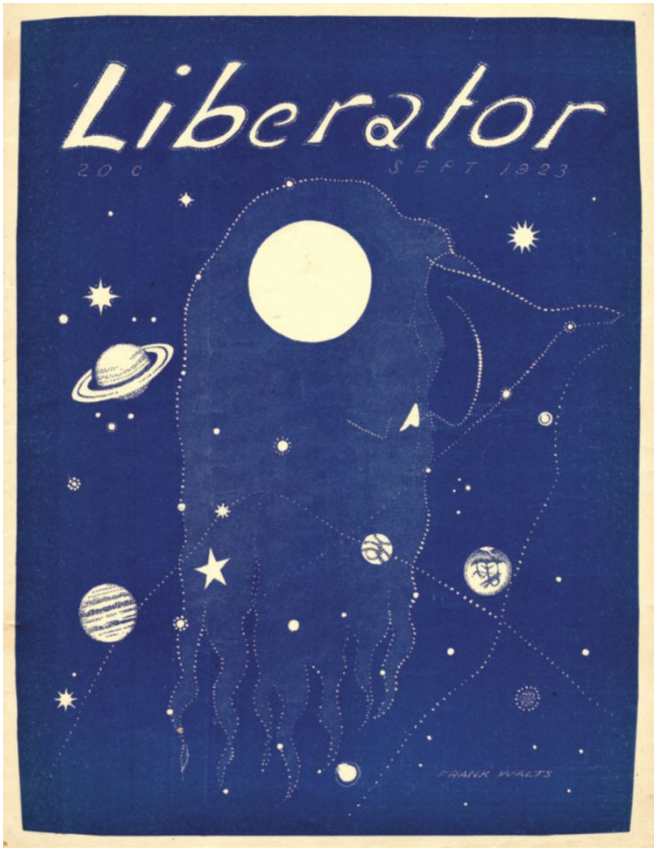
a circulation of roughly 100,000 readers, which was the largest audience his artwork would ever enjoy. The idea that Walts was black probably stems from his association with *The Crisis* and other African-American publications such as *Opportunity*. People saw his name on a cover or contents page and just assumed that he shared the magazine's racial identity.

After *The Masses* had gone out of business, it was succeeded by two new partisan publications: *The Liberator* and *New Masses*. Walts was an early *Liberator* contributor, starting with the cover for April 1918: a portrait of Anita Loos, author of *Gentlemen Prefer Blonds*. Nineteen months later *The Liberator* published a second Walts cover, an untitled wood block print of a window framing a crescent moon and three bright stars.

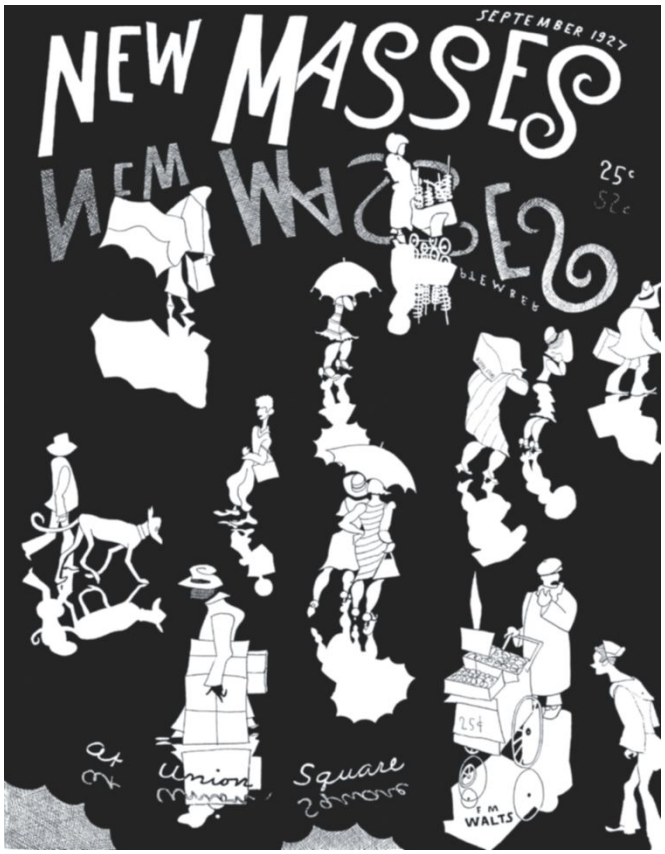
By the fall of 1922, *The Liberator* had gone through a series of changes from which it emerged as the de facto house organ of the Communist Party of America. In retrospect, the magazine's shift to the extreme left may have liberated something in Walts, whose work was about to take off in several directions. An extraordinary cover for the December 1922 issue—an otherworldly orange female face—signaled a change. It was followed in rapid succession by a varied collection of covers for 1923, including: a snow white rooster against a black background crowing over a new year's hatchling (January); a humanoid skull wearing a helmet marked "WAR" (February); a bass fiddle player sketched in black against a contrasting yellow background (April); pianist Edythe Baker's profile empathizing her bobbed red hair (May); a primitive peacock (June); a fanciful landscape at sunset (July); a portrait

Bookplate design for Anita Loos

***The Liberator*, August 1923**



***The Liberator*, September 1923**



***New Masses*, September 1927**

of socialist actress Edna Porter in *Everywoman* (August); and, in Walts' own words, "a rendition of the Solar System with blue and white tones" (September).

As the '20s rolled on, Stalinist conformity stifled free expression at *The Liberator,* and Walts probably sided with the disgruntled staffers who broke free to publish *New Masses*. The first issue of *New Masses* went on sale for .20 cents in May of 1926, and for several years the magazine maintained its identity as a repository of independent radical opinion. Walts drew three covers for it between 1926 and 1928. The last of these carried the title "Union Square," indicating the New York City park where thousands of workers would clash with police over widespread unemployment associated with the Great Depression.

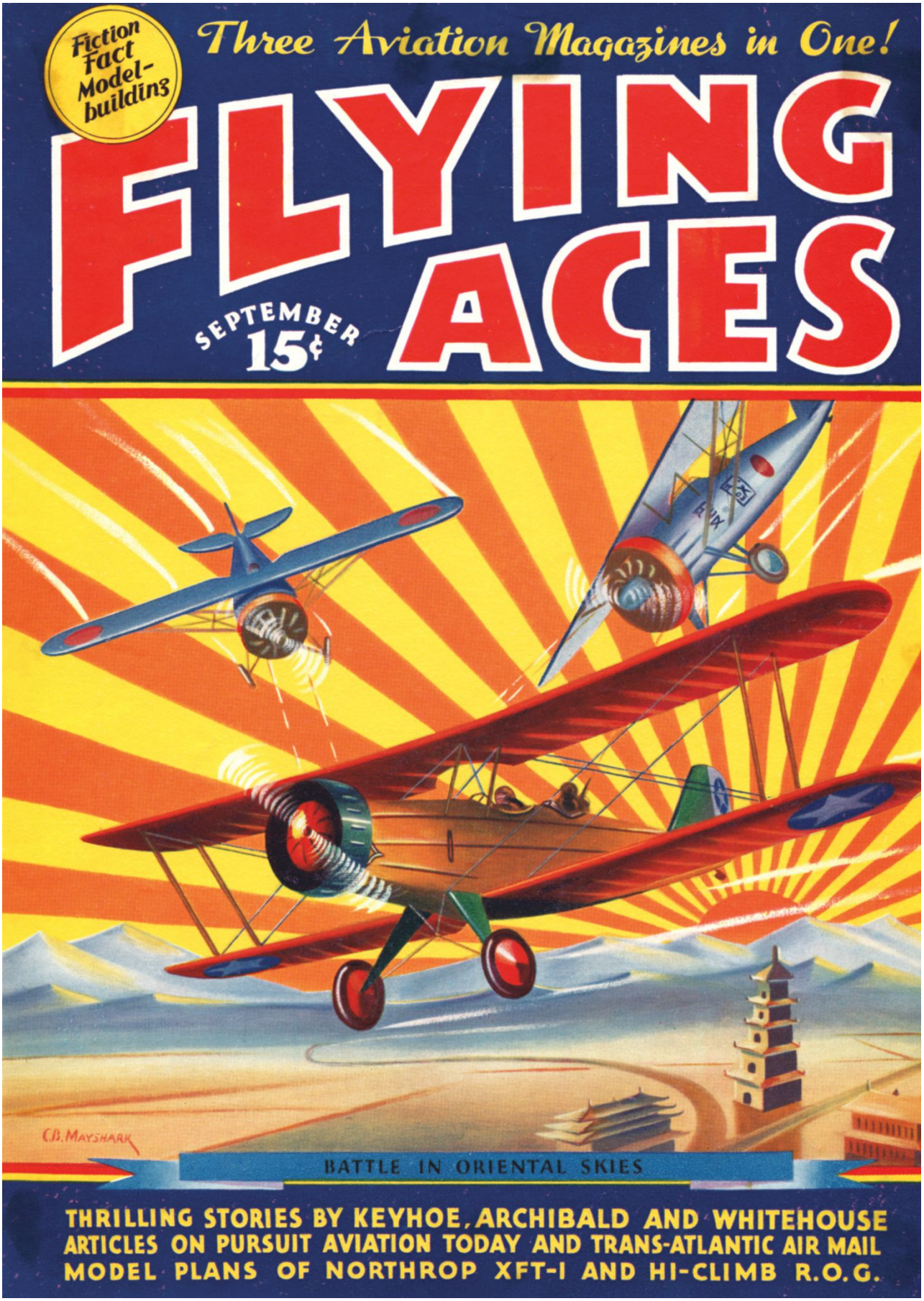
In May of 1930, two months after the Union Square riot had occurred, Walts added his signature to those of 100 writers, educators and artists who signed a petition protesting the imprisonment of men and women for expressing political opinions, and to warn against "Red Baiting" which was becoming endemic in the U.S. As a result of signing the petition, his name was published in *The Red Network* by Elizabeth Kirkpatrick Dilling. Subtitled "A Who's Who of Radicalism for Patriots," the book was privately printed in 1934 to cast suspicion on those whom it accused of disloyalty and subversion. One can imagine that Frank Walts, who participated in radical politics for decades, would have weathered a number of skirmishes with conservative challengers like Dilling. But we do not know anything of the kind because Walts was, again, in the words of Art Young: "solitary."

When he died in Manhattan on January 21, 1941, he left no one behind to remember his accomplishments and preserve his memory. He was 64 years old and single.

The very next day, on January 22, 1941, after a brief service at the Frank Campbell Funeral Home in New York City, his body was removed to Ferncliff Cemetery in Ardsley, New York, where it was cremated. His ashes were subsequently transported to the Underwood cemetery in Fort Wayne, Indiana, to rest beside his parents, brother, and sister.

— by John Witek, 2016

John Witek is an Emmy Award-winning writer/producer of public television documentaries. His papers on history, prehistory and archaeology have appeared in various scholarly publications.


Fiction Fact Model-building
Three Aviation Magazines in One!
FLYING ACES
SEPTEMBER
15¢
C.B. MAYSHARK
BATTLE IN ORIENTAL SKIES
THRILLING STORIES BY KEYHOE, ARCHIBALD AND WHITEHOUSE
ARTICLES ON PURSUIT AVIATION TODAY AND TRANS-ATLANTIC AIR MAIL
MODEL PLANS OF NORTHROP XFT-I AND HI-CLIMB R.O.G.

***Flying Aces*, September 1935**

Casimir Benton "Duke" Mayshark, 1937

C.B. MAYSHARK

by David Saunders

Casimir Benton "Duke" Mayshark was born Casimir Mieczyslaus Mayshark, Jr., on January 3, 1912, in San Francisco, California. His father, Casimir Mieczyslaus Mayshark, was born in 1881 in Poland, and came to the U.S. in 1893 to work as a commercial artist in the advertising industry of San Francisco.

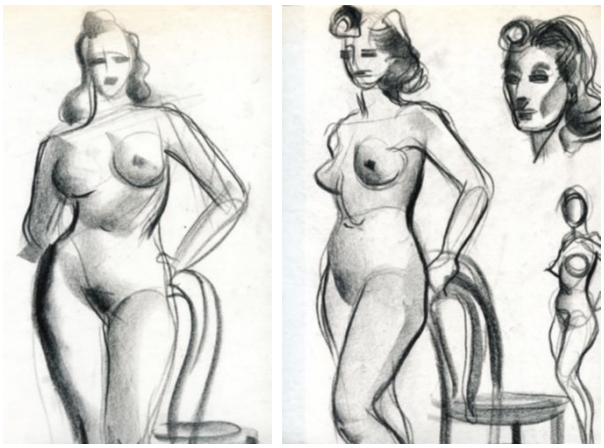
The family name Mayshark is an English transliteration of the Polish name in the Cyrillic alphabet, so U.S. immigration officials had to assign approximate phonetic equivalents. Other members of the same family who came to the U.S. were assigned various names of similar sounds, such as "Maycherczyk," "Marzajek," "Majchrzak," and "Mazureck."

His mother, Oreon Grace Page, was born in 1875 in Mississippi, so she was six years older than her husband. She was also an artist. She studied at the School of Fine Art of the Woman's Art Association of Memphis, located in the Randolph Building on Main and Beale Streets in downtown. Her teachers were Mary Solari (1849-1929), Clara Schneider (1877-1957), Minnie Raines (1863-1955), and Cora Whitmore (1853-1931). After completing her studies in 1899, she designed and decorated Art Nouveau china. She opened her own art school in the Women's Building at Jefferson and Third Streets, in Memphis. This was her second marriage. The first one ended after one year when her husband, Percy Frank Wilson (1878-1906), the city editor of the *Memphis News-Scimitar*, died of typhoid fever on January 15, 1906. After his death, she left Memphis and moved to El Paso, Texas, to live with her brother, Robert W. Page (1871-1949). He was a successful writer and designer of advertising who had lived with Oreon in Memphis until 1904, when illness forced him to move to El Paso for the health benefits of a drier climate. According to the *Memphis News-Scimitar*, "Robert W. Page was known to the public as 'The Busy Ad Man.' His individual style was such that it made him famous throughout the South." While Oreon lived in El Paso, she supported herself by operating a private art school. Her hand-painted ceramics were featured in the May 1908 issue of the art magazine, *Keramic Studio*.

In 1908, she advertised her classes in the local newspaper. By 1910, she had moved to San Francisco, where she met and married Casimir Mieczyslaus Mayshark on May 7, 1910. They had two children, Casimir Mieczyslaus Mayshark, Jr., (b.1912), and his younger brother, James Page Mayshark, born June 5, 1913. The family lived at 278 29th Avenue.

On May 25, 1913, the *San Francisco Call* reported in the *Art Notes* column by Porter Garnett, "Casimir M. Mayshark has recently shown a landscape at the Bohemian Club. This is the first easel picture that Mr. Mayshark, who has specialized in scenic decoration in European and Eastern theaters, has exhibited here. It arrests the attention immediately by its personal quality, its quietness, and its altogether delightful color."

Childhood watercolor. Watercolor on paper, 7" x 10"



ABOVE: Nude studies, 1930s. Pastel on paper

In 1913, the San Francisco Sketch Club organized a poster contest to commemorate the city's patron saint, St. Francis. On November 1, 1913, the *San Francisco Call* published the results of the contest. Casimir M. Mayshark was listed as an entrant but failed to win the $500 prize, which went to the NYC artist Adolph Treidler (1886-1981).

In 1914, Casimir moved to El Paso, Texas, with his wife and two sons. They lived with his wife's family, and Casimir worked as a manager of the Tuttle System outdoor advertising agency.

In 1915, the family moved again, this time to the East Coast so that Casimir could pursue his career as a commercial artist in New York City. They lived at 24 Van Dyke Place in Summit, New Jersey. Casimir commuted by ferry boat to the city, where he pursued his commercial art career.

On September 12, 1918, Casimir M. Mayshark registered with the draft board. He listed his occupation as Poster Designer, and he was recorded to be of medium height, and slender build, with blue eyes, and brown hair. As he was 36, married, and supporting two young sons, he was not selected for military service.

In 1919, the father deserted the family and was never heard from again. Casimir, Jr., was age seven and James was age six. After the marriage was legally dissolved, Casimir Mieczyslaus Mayshark, Jr. was renamed Casimir Benton Mayshark.

The mother Oreon Page and her two sons moved to Chatham, New Jersey, where they lived at 222 Hillside Avenue. She supported the family as a commercial artist, designing decorative wallpaper for a manufacturer.

The Mayshark family: Casimir Jr., Casimir Sr., Oreon, and James, 1918

James, Oreon, and Casimir, Jr., 1935

Unbeknownst to the family, the father had moved to Atlantic City, where he worked as a sign painter.

On September 15, 1920, Casimir M. Mayshark addressed the 11th Annual Convention of the Outdoor Advertising Association, held in Cleveland, Ohio. His lecture topic was "Color in Outdoor Advertising."

In 1925, Casimir M. Mayshark married his second wife, Jesse Whitney. She was born in 1889 in New Hampshire. They lived with her brother's family at 54 Turner Street in Boston, Massachusetts, where he worked as an Interior Decorator. They had two children, Cyrus, born August 3, 1926, who grew up to become an author, and Mary, born May 5, 1928, who grew up to become Mrs. Mary Mayshark Perkins.

In 1929, the father, Casimir M. Mayshark, lived with his second wife and two children at 54 Conant Street in Roxbury, MA, but the following year he again deserted his family, leaving his second wife and two children behind. The marriage was soon legally dissolved.

In June of 1930, Casimir Benton "Duke" Mayshark graduated from Chatham High School. He had always liked to draw, but by high school he had become interested in a career as a commercial artist.

In 1931, he attended the University of Alabama, where he completed his freshman year. The Great Depression brought hard times to most American families, which made college difficult to afford. By 1932, his younger brother James Mayshark had graduated high school with a promising record in football and a dream to play in college, so C.B. "Duke" Mayshark entered the workforce instead of returning to Alabama for his sophomore year. His brother became a

Flying Aces, August 1934

Flying Aces, September 1934

Flying Aces, November 1934

THREE AVIATION MAGAZINES IN ONE!
FLYING ACES
DECEMBER
15¢
AIR BATTLES OF THE FUTURE
GRIPPING STORIES BY KEYHOE, ARCHIBALD AND MacDOWELL
THRILLING ARTICLES BY HUGHES, WHITEHOUSE AND OTHERS
AIRPLANE STUNT PHOTOS, FIVE COMPLETE MODEL PLANS

Flying Aces, December 1934

APRIL
15¢
Sky Birds
10,000 MORE WORDS! An Extra Novelette!
Devildog Mystery Novel By DONALD E. KEYHOE
THE CHART OF CHANCE "Buzz Benson" Mystery By ARCH WHITEHOUSE
CRASH AND CARRIE "Elmer" Laugh By JOE ARCHIBALD
Model Plans of the Latest Lockheed Vega and Model Hints
SUPERIORITY IN SPEED

Flying Aces, April 1935

THREE AVIATION MAGAZINES IN ONE!
FLYING ACES
JANUARY
15¢
ATTACK FROM THE STRATOSPHERE
GRIPPING MODERN AND WAR-TIME AIR STORIES
ARTICLES BY WHITEHOUSE, LEWIS AND HUGHES
MODEL PLANS OF LATEST U.S. NAVY PLANES AND OTHERS

Flying Aces, January 1935

star player with the Mountain Hawks of Lehigh University in Bethlehem, PA.

In 1932, C.B. began to work as a commercial artist in NYC publishing and advertising. He attended night school art classes at the Art Students League at 215 West 57th Street, where his most influential art teacher was Morris Kantor (1896-1974).

In 1934, C.B. painted covers for the pulp magazines *Sky Birds* and *Flying Aces*. He also drew pen-and-ink interior story illustrations for these two titles. In addition, he wrote several descriptive articles about his cover paintings, which were published in the magazines. He signed his work for pulp magazines "C.B. Mayshark" or "C.B.M."

C.B. and Helen Dunaway wed, January 1943

The New York City Business Directory of 1940 listed the art studio of C. B. Mayshark at 15 West 51st Street, between Fifth and Sixth Avenues.

In 1941, he was hired as a staff artist at the James M. Mathes Advertising Company in the prestigious Chanin Building, at 122 East 42nd Street, where Street & Smith, Ideal Publishing, and Decker Publications also had offices. While working at the Mathes Advertising Company, he met a clerical secretary, Helen Lucille Dunaway. She was born December 30, 1919, in Yonkers, New York, and was a graduate of Smith College.

By 1941, his estranged father Casimir M. Mayshark had moved to San Diego, where he worked as a draftsman for the Simpson Construction Company at the San Diego Naval Training Station. He lived in a lodging house at 432 F Street.

In 1943, C. B. Mayshark was drafted. Before he entered military service he married Helen Lucille Dunaway. They eventually had three children, Joseph (b.1944), Cassandra (b.1946), and Sanford (b.1951). The family lived in Forest Hills, Queens, NY.

During WWII, C. B. served as a Second Lieutenant in the Army Air Corps, 17th Bomber Wing, Second Air Corps, Radio Division. He was stationed at an air base in Idaho, where he painted a mural in Building 23 of the air base. He was not sent overseas.

His younger brother, James P. Mayshark, served as a Captain in the Army Tank Corps, and was wounded in North Africa.

On 1943, nationwide newspapers covered the poignant story of his mother, Mrs. Oreon Page Mayshark, and her remarkable experience as she sat in a Times Square movie

THREE AVIATION MAGAZINES IN ONE!
FLYING ACES
APRIL
15¢
14
ATTACK ON SAN FRANCISCO
PHILIP STRANGE, PHINEAS AND OTHER GRIPPING STORIES
INTERESTING ARTICLES BY LEWIS, WHITEHOUSE AND OTHERS
MODEL PLANS OF GREAT LAKES TRAINER AND BELLANCA BOMBER

***Flying Aces*, April 1935**

THREE AVIATION MAGAZINES IN ONE!
FLYING ACES
MAY
15¢
IF FRANCE AND ITALY FOUGHT
PHILIP STRANGE, PHINEAS AND OTHER THRILLING STORIES
ARTICLES AND PHOTOS ON U.S. ARMY AND NAVY FLYING
MODEL PLANS OF BRITISH LEOPARD MOTH AND AERONCA COLLEGIAN

***Flying Aces*, May 1935**

theater and watched a wartime newsreel with dramatic battle scenes, and suddenly recognized her son as he was wounded in combat.

After the war, C.B. started Mayshark & Keyes Advertising Art Company with a partner, Bill Keyes. The company grew successful during the post-war years.

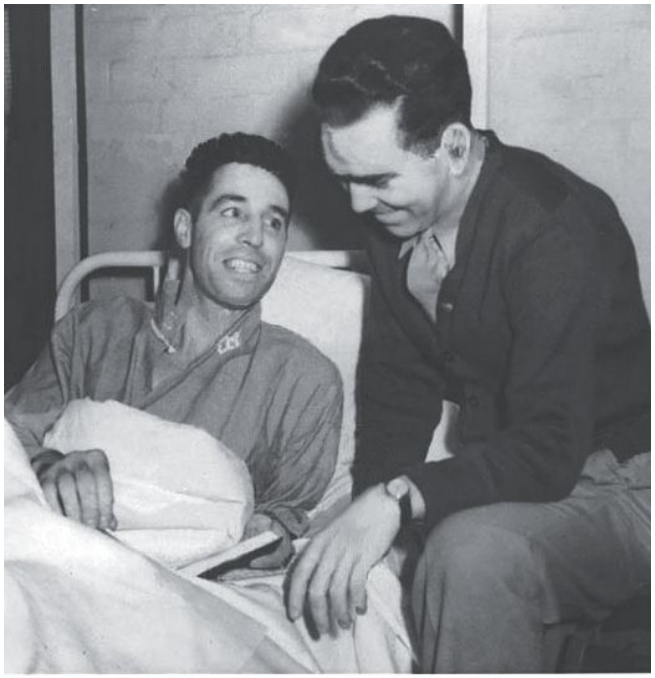
His brother, James P. Mayshark, became a salesman of Pneumatic tools and moved to Buffalo, NY.

In 1950, at the age of 38, C.B. sold his share in the business to his partner and then moved to Santa Fe, New Mexico, where he designed and built his new family home.

In 1952, he was appointed Director of the New Mexico State Tourist Bureau, of the State Department of Development, under Governor Ed Mechem.

In 1954, that political appointment ended, after which C.B. started Mayshark Lithographing Company, which printed jobs for the public, but also won contracts to print posters for the New Mexico State Tourism Bureau. He closed the printing company in 1962, when he was appointed Administrative Assistant for New Mexico Governor Jack Campbell.

By 1964, Mayshark was in charge of Promotion of Business and Tourism with national advertising campaigns, *New Mexico Magazine*, and the organization of the New Mexico State Exhibition at the 1964 World's Fair in NYC. At the end of the year, on December 19, 1964, C.B.'s mother Oreon Grace Page Mayshark died at the age of 89, in Santa Fe.



SOMEWHERE IN ENGLAND - CAPT. JAMES P. MAYSHARK (LEFT), CHATHAM, N. J., OF A U.S. ARMORED REGIMENT, AND LT. ROBERT MERICK, LONG ISLAND, N. Y., REGAIN THEIR STRENGTH IN A WEST COUNTRY HOSPITAL, ENGLAND. THEY ARE AMONG THE FIRST BATCH OF WOUNDED AMERICAN AND BRITISH SOLDIERS TO ARRIVE IN ENGLAND

James P. Mayshark recovers from a war wound in an English hospital, February 18, 1943

Fiction Fact Model-building
Three Aviation Magazines in One!
FLYING ACES
OCTOBER
15¢
C.B.M.
RAID ON THE POLISH CORRIDOR
ALL YOUR FAVORITES - PHILIP STRANGE, PHINEAS, KERRY KEEN
AIRCRAFT OF TOMORROW BY LEWIS, AND OTHER THRILLING ARTICLES
MODEL PLANS OF REARWIN SPEEDSTER AND "SIL-OO-ET" PURSUIT

Flying Aces, October 1935

THREE AVIATION MAGAZINES IN ONE!
FLYING ACES
AUGUST
15¢
LONDON UNDER AIR ATTACK
C.B.M.
PHILIP STRANGE, PHINEAS AND KERRY KEEN STORIES
THRILLING ARTICLES BY LEWIS, CAMERON AND OTHERS
MODEL PLANS OF MARTIN DIVING BOMBER AND STRATOSPHERE SHIP

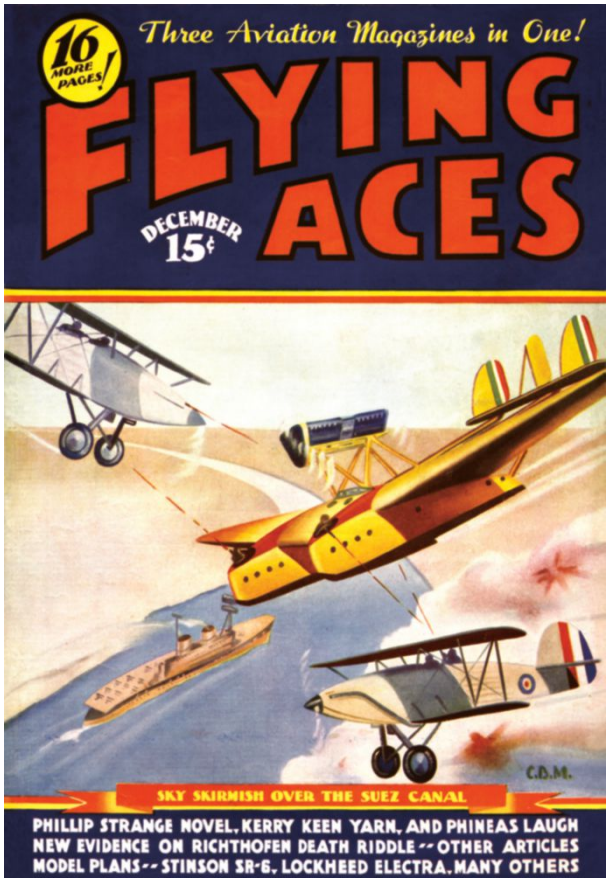
Flying Aces, August 1935

SEPTEMBER
Sky Birds
15¢
LINDBERGH – THE LONE EAGLE
Thrilling Devildog Mystery By DONALD E. KEYHOE
"Buzz Benson" Novelette By ARCH WHITEHOUSE
"Elmer and Pokey" Yarn By JOE ARCHIBALD
"Squadron of the Dead" Novel By FREDERICK C. PAINTON

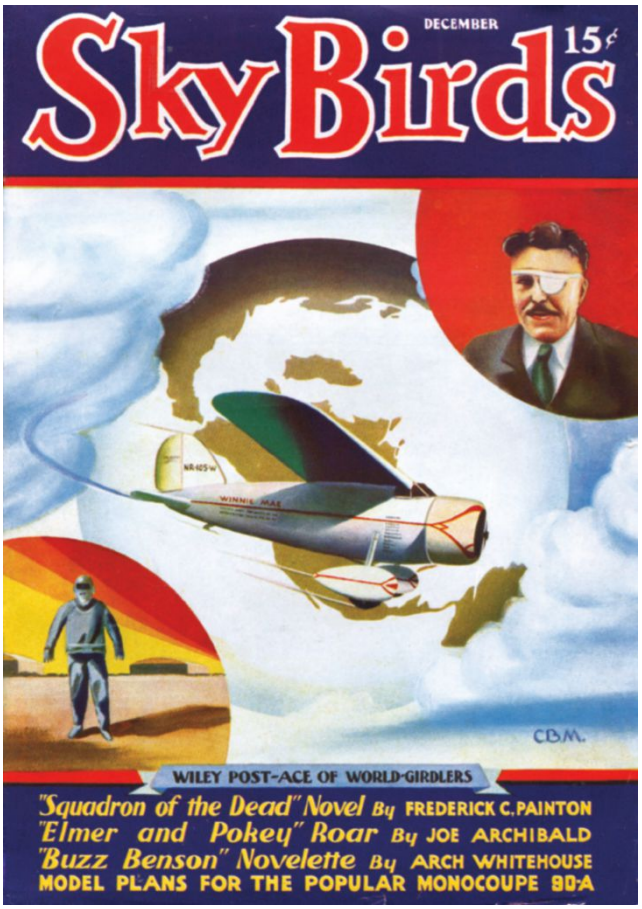
Sky Birds, September 1935

16 MORE PAGES!
Three Aviation Magazines in One!
FLYING ACES
NOVEMBER
15¢
ACTION TEST OF THE BOEING BOMBER
C.B.M.
GRIPPING STORIES–THREE MOSQUITOES, PHINEAS, AND KERRY KEEN
SO YOU WANT TO FLY FOR YOUR UNCLE SAM! – OTHER ACE ARTICLES
MORE MODEL PLANS–NIEUPORT DELAGE, BOEING BOMBER, MANY OTHERS

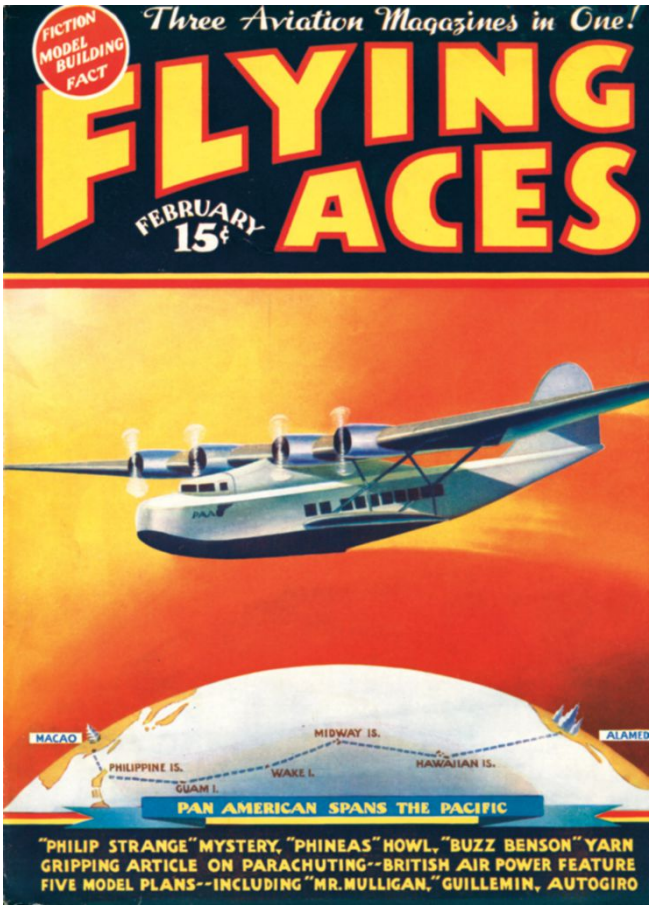
Flying Aces, November 1935


16 MORE PAGES!
Three Aviation Magazines in One!
FLYING ACES
DECEMBER
15¢
SKY SKIRMISH OVER THE SUEZ CANAL
C.B.M.
PHILLIP STRANGE NOVEL, KERRY KEEN YARN, AND PHINEAS LAUGH
NEW EVIDENCE ON RICHTHOFEN DEATH RIDDLE -- OTHER ARTICLES
MODEL PLANS -- STINSON SR-6, LOCKHEED ELECTRA, MANY OTHERS

Flying Aces, December 1935

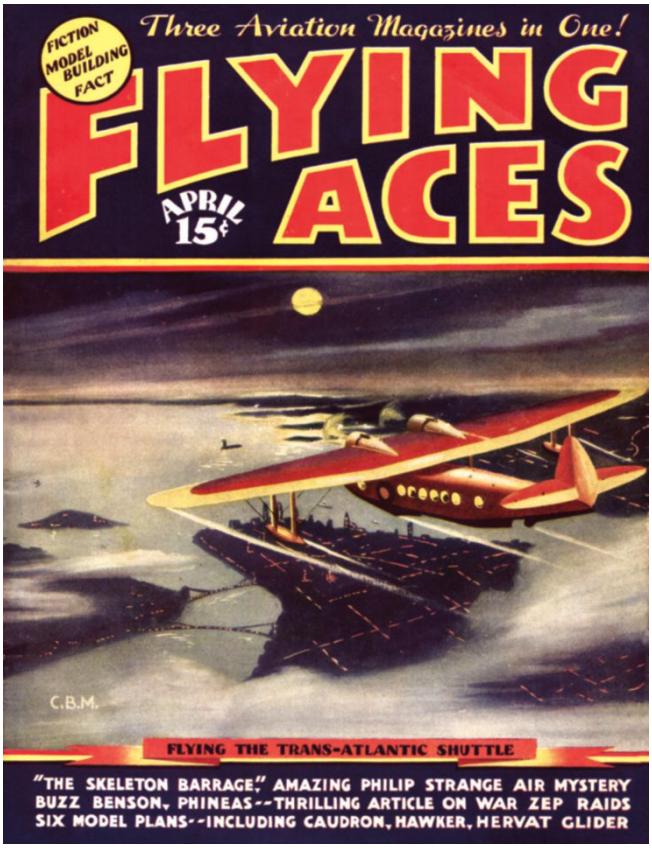

DECEMBER
Sky Birds
15¢
WILEY POST-ACE OF WORLD-GIRDLERS
"Squadron of the Dead" Novel By FREDERICK C. PAINTON
"Elmer and Pokey" Roar By JOE ARCHIBALD
"Buzz Benson" Novelette By ARCH WHITEHOUSE
MODEL PLANS FOR THE POPULAR MONOCOUPE 90-A

Flying Aces, December 1935

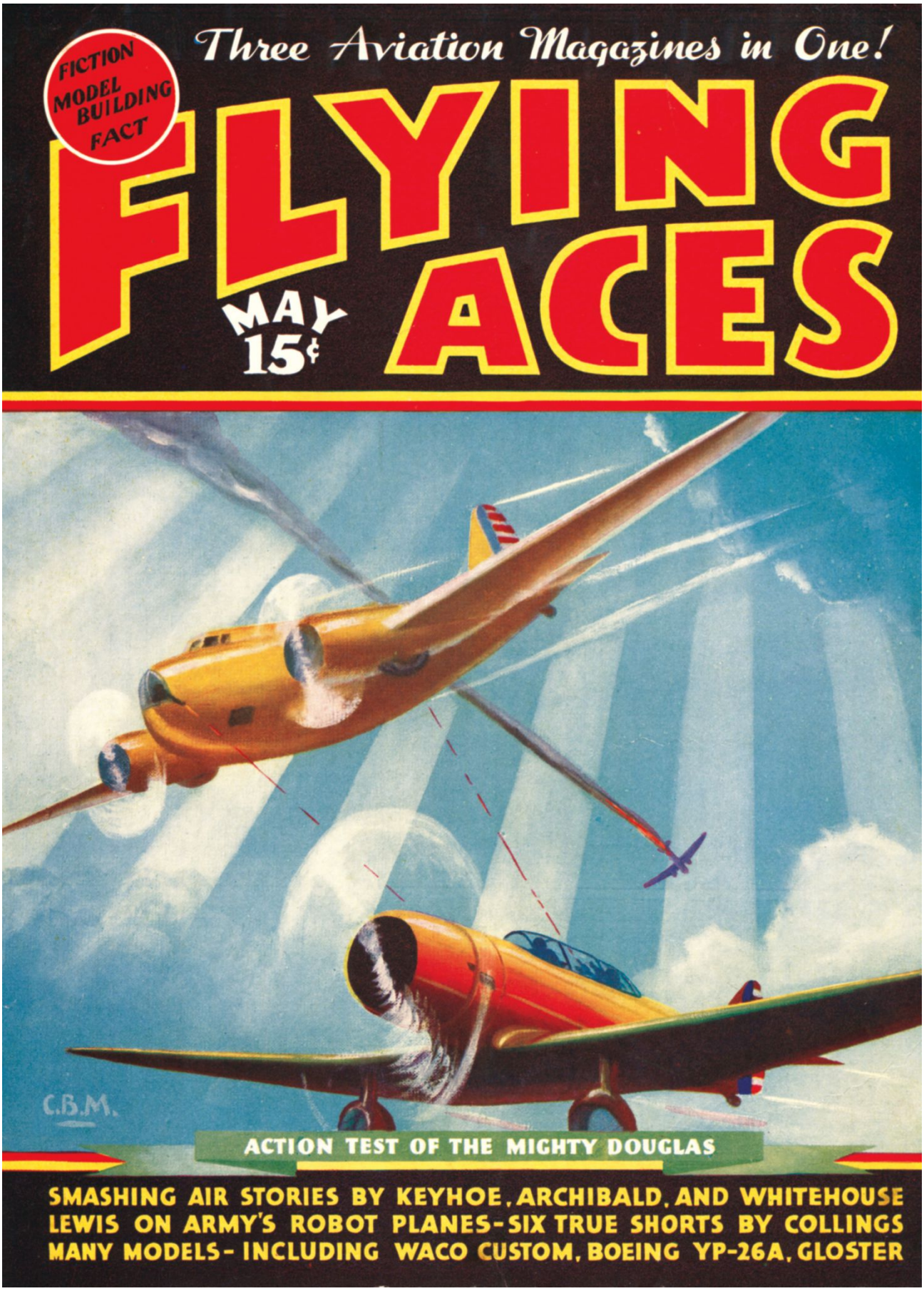


Flying Aces, February 1936

Flying Aces, March 1936



Flying Aces, April 1936


Three Aviation Magazines in One!
FICTION
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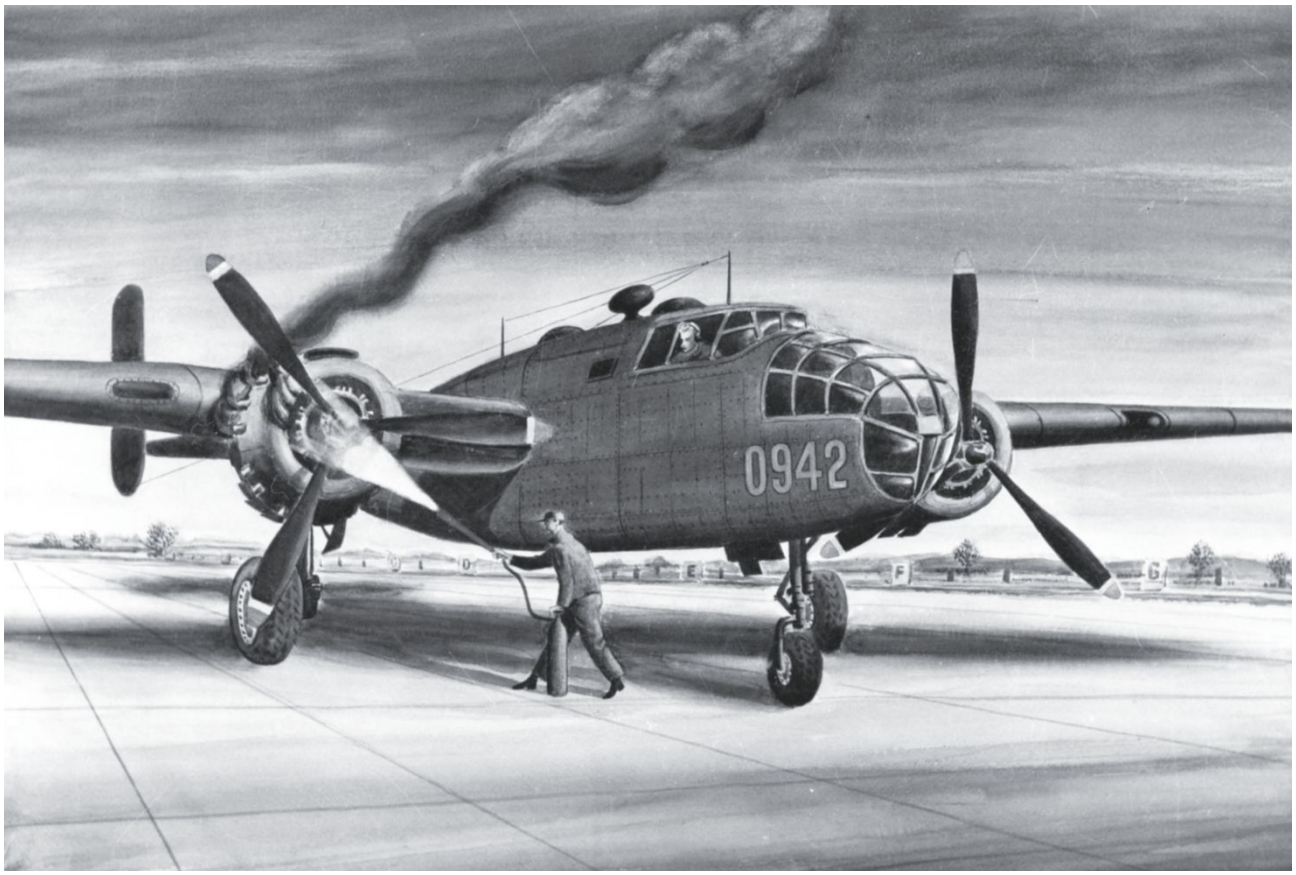
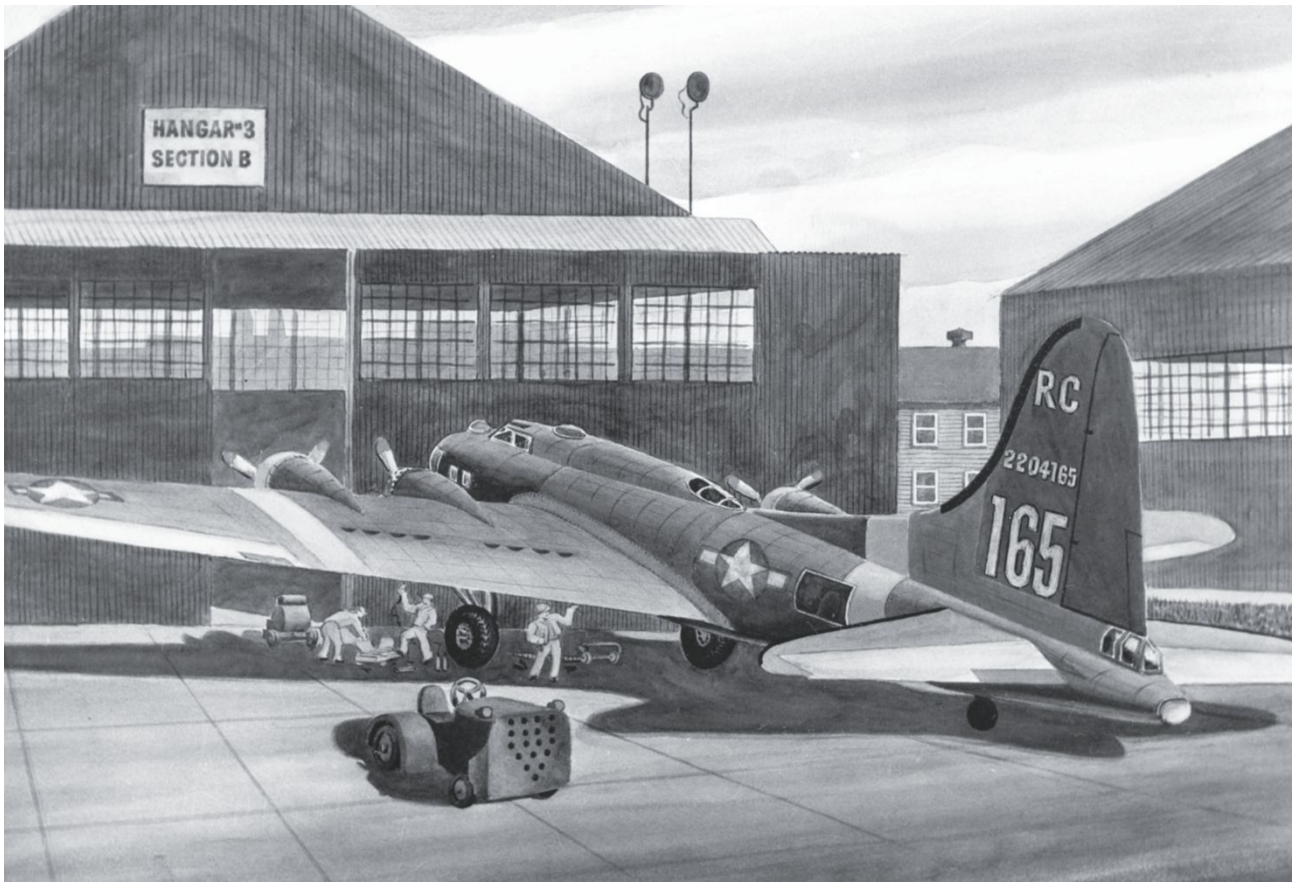
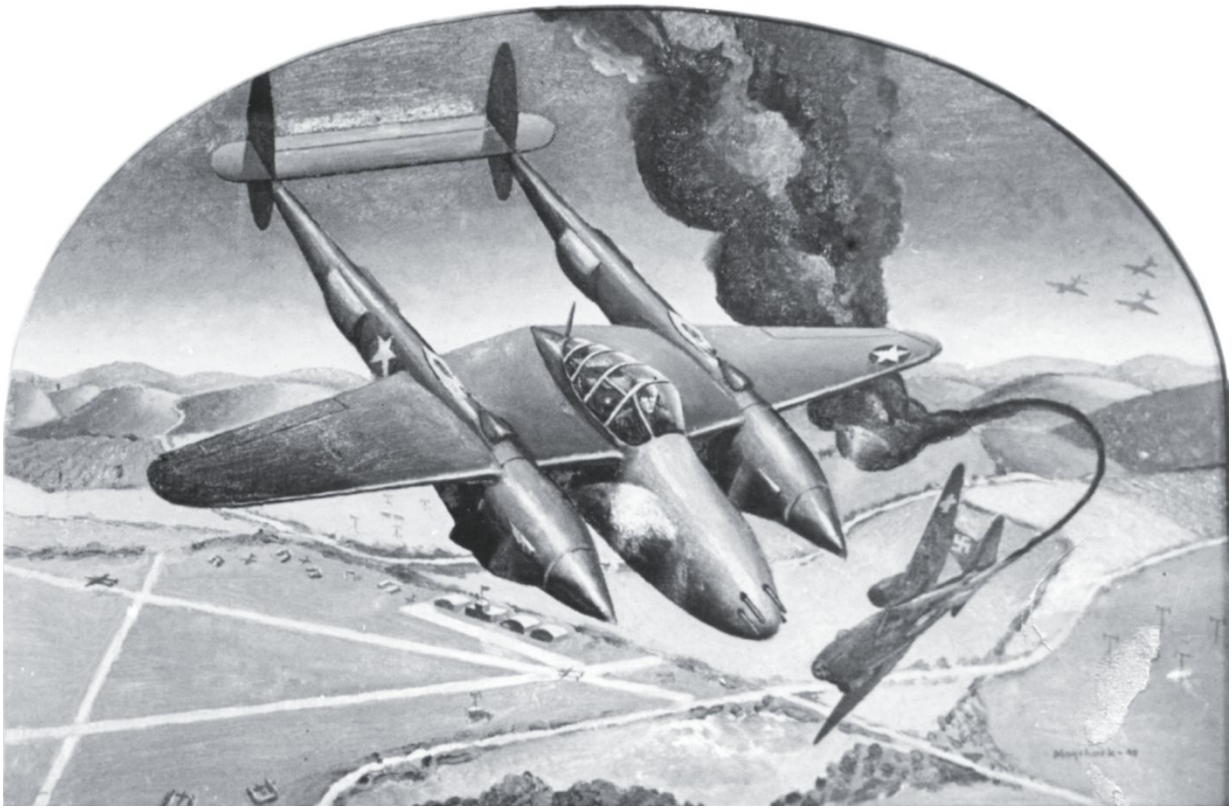
Flying Aces, May 1936



WWII Watercolor, circa 1940s



WWII Watercolor, circa 1940s



WWII mural preliminary design, 1944

C.B. at work on his mural, 1944

***15*, circa 1960s. Acrylic on cardboard, 24" x 36"**

***The Observer*, 1976. Acrylic on cardboard, 24" x 36"**

C.B.'s father, Casimir Mieczyslaus Mayshark, returned to San Fransisco, where he lived at 715 Clementina Street, and continued to work as a commercial artist until he died at the age of 84, on November 5, 1965.

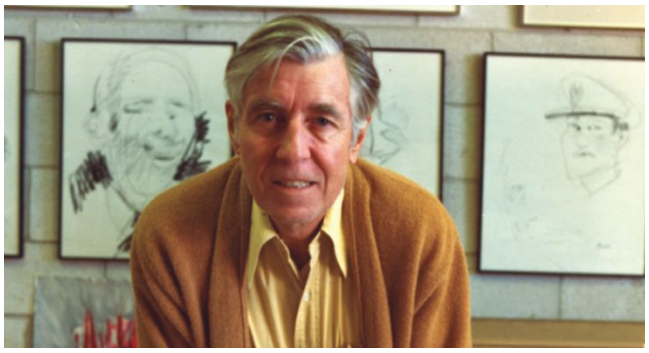
Until 1968, C.B. Mayshark remained employed as the top advisor to New Mexico Governor Jack Campbell. During that year, he retired from New Mexico State politics and concentrated on making art. His work was exhibited at the University of New Mexico, St. John's College in Santa Fe, and the University of Hawaii.

C.B. "Duke" Mayshark (age 66) and his wife, Helen Lucille Mayshark (age 58), were fatally injured in an automobile accident in Albuquerque on September 28, 1978.

— by David Saunders, 2016

David Saunders is an artist and art historian living in New York.

Special thanks to Joseph Mayshark for his contributions to this article.



C.B. "Duke" Mayshark in his studio, 1970

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W. T. Benda (1873-1948) Watercolor, ink and colored pencil, 7 x 6.5", remaining part of *Life* magazine cover, March 8, 1923
This is a depiction of the first mask Benda made, which he called The Blue Demon, in February 1914.

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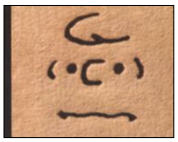


ONLY WHAT'S NECESSARY: CHARLES M. SCHULZ AND THE ART OF PEANUTS

BY CHIP KIDD. INTRODUCTION BY JEFF KINNEY.
JEAN SCHULZ AND PAIGE BRADDOCK, CONTRIBUTORS
304 PAGES, FULL COLOR
$40.00, HARDCOVER
HARRY N. ABRAMS, 2015

Charles M. Schulz (1922–2000) believed that the key to cartooning was to take out the extraneous details and leave in only what's necessary. From October 2, 1950, to February 13, 2000, Schulz wrote and illustrated *Peanuts*, the single most popular and influential comic strip in the world. In all, 17,897 strips were published, making it "arguably the longest story ever told by one human being," according to Robert Thompson, professor of popular culture at Syracuse University. For *Only What's Necessary: Charles M. Schulz and the Art of Peanuts*, renowned designer Chip Kidd was granted unprecedented access to the archives of the Charles M. Schulz Museum and Research Center in Santa Rosa, California. Reproducing the best of the *Peanuts* newspaper strip, all shot from the original art by award-winning photographer Geoff Spear, *Only What's Necessary* also features exclusive, rare, and unpublished original art and—much of which has never been seen before.

THE ART OF MIKE PLOOG

BY MIKE PLOOG
320 PAGES, FULL COLOR
$49.95 HARDCOVER
FPG, 2015

This retrospective volume covers every aspect of illustrator Mike Ploog's career, from his earliest days working for *Creepy* and *Eerie* magazines, to his popular *Werewolf by Night*, *Monster of Frankenstein*, *Ghost Rider,* and *Man-Thing* comics, to his work for live action and animated features, such as *Lord of the Rings*, *Shrek*, *Wizards*, *Little Shop of Horrors*, *The Dark Crystal*, *Superman III*, *Caveman*, *Moonwalker*, *Laura Croft-Tomb Raider,* and *X-Men*. Original cover artwork, splash pages, storyboards, and pencil art are featured. In addition, the book also contains paintings made for the collectible card game *Magic: the Gathering*—most of which have never been reproduced larger than trading card size. The book includes hundreds of pieces of art, as well as commentary by Ralph Bakshi, John Carpenter, Frank Oz, Roy Thomas, and Ploog himself.

THE NINE OLD MEN: LESSONS, TECHNIQUES, AND INSPIRATION FROM DISNEY'S GREAT ANIMATORS

BY ANDREAS DEJA
408 PAGES, LIMITED COLOR
$44.95, HARDCOVER
FOCAL PRESS, 2015

Walt Disney's team of core animators, who he affectionately called his "Nine Old Men," were known for creating Disney's most famous works, as well as refining the 12 basic principles of animation. Follow master animator and Disney legend Andreas Deja as he takes you through the minds and works of these notable animators. An apprentice to the Nine Old Men himself, Deja gives special attention to each animator and provides a thoughtful analysis on their techniques that include figure drawing, acting, story structure, and execution. The in-depth analysis of each animator's work will allow you to refine your approach to character animation. Rare sequential drawings from the Disney archives also give you unprecedented access and insight into the most creative minds that changed the course of animation.

LOUIS ICART: THE COMPLETE ETCHINGS REVISED AND EXPANDED EDITION

BY WILLIAM R. HOLLAND, CLIFFORD P. CATANIA, AND NICKY ISEN
280 PAGES, FULL COLOR
$79.99, HARDCOVER
SCHIFFER, 2015

Louis Icart was France's best known art deco artist, and was the painter of countless erotic scenes and nudes. This expanded edition now includes a section on his oil painting and newly discovered works, as well as over 512 different etchings, painstakingly acquired and photographed. Particular attention has been given to the early years (1911-1924), when Icart was an unknown artist, and the size of his editions were small.

The illustrations have been carefully measured and dated, and with few exceptions, the book contains large, full color illustrations that give the reader a true representation of the etchings at full-size. The authors clarify some of the existing confusion surrounding Icart's work, explaining the variations in his signature, the use of the "Windmill" and other seals, and the myriad copyright notations found on his artwork.

FANTASY IN THE WILD: PAINTING CONCEPT ART ON LOCATION

BY JAMES GURNEY
71 MINUTES
$24.50, DVD
JAMESGURNEY.COM, 2015

Spectrum Grand Master James Gurney continues his "In the Wild" series of inspiring and instructional DVDs by taking his easel to the streets to create two imaginative paintings entirely on location. In the first, he transforms a townscape with magical lighting. In the second, he invents a dramatic scenario with a giant robot in a fast-food urbanscape. Gurney documents each image all the way from the first sketch to the final painting, using a practical and entertaining "driver's seat" perspective.

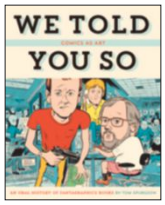
Artists (or aspiring artists) of any skill level will delight in this production, as we get a "behind the scenes" look at the working methods of one of the top illustrators working in the field.

PAPERBACK PARADE #90

EDITED BY GARY LOVISI
100 PAGES, FULL COLOR
$15.00, SOFTCOVER
GRYPHON BOOKS, 2015

Published for almost 30 years, *Paperback Parade* is the longest-running magazine about collectible paperbacks. Each issue features articles on important books, authors, artists, and scores of full color reproductions of covers of rare books. Each issue also contains "Paperback Talk" with news, letters, new books and info about the paperback hobby.

The latest issue features Phil Harbottle on the rare British Authentic Science Fiction digest series; the crime novels of Day Keene by Richard A. Lupoff; Western author Clair Huffaker; Dagmar by Richard Kellogg; the science fiction of Tom Disch by Graham Andrews; Lancer 2-for-1 Books; a look at Lou Cameron's Angel Flight; Pulp Adventurecon 2014, and more. For more information, check out GryphonBooks.com.



COMICS AS ART: WE TOLD YOU SO

BY TOM SPURGEON
500 PAGES, FULL COLOR
$49.99, HARDCOVER
FANTAGRAPHICS BOOKS, 2016

In 1976, a group of young men and women coalesced around a fledgling magazine, *The Comics Journal*, and the idea that comics could be art. In 2016, comics intended for an adult readership are reviewed favorably in the *New York Times*, enjoy panels devoted to them at Book Expo America, and sell in bookstores comparable to prose efforts of similar weight and intent. *Comics As Art: We Told You So* tells of Fantagraphics Books' key role in helping build and shape an art movement around a discredited, ignored and fading expression of Americana the way insiders share the saga with one another other: in anecdotal form, in the words of the people who lived it and saw it happen. Comics historian and critic Tom Spurgeon and Michael Dean assemble an all-star cast of industry figures, critics, cartoonists, art objects, curios, and groundbreaking publications to bring you a detailed account of Fantagraphics' first 40 years. It's a story that includes appearances by Chris Ware, Art Spiegelman, Harlan Ellison, Jim Shooter, Stan Lee, Daniel Clowes, Frank Miller, Peter Bagge, Jaime Hernandez, Gilbert Hernandez, Dave Sim, Steve Geppi, Todd McFarlane and every other major figure in the arts or business end of modern comics. More than a corporate history or a fond look back, *Comics As Art: We Told You So* makes the warts and all case for Fantagraphics Books' position near the heart of the modern reclamation of the comics art form.

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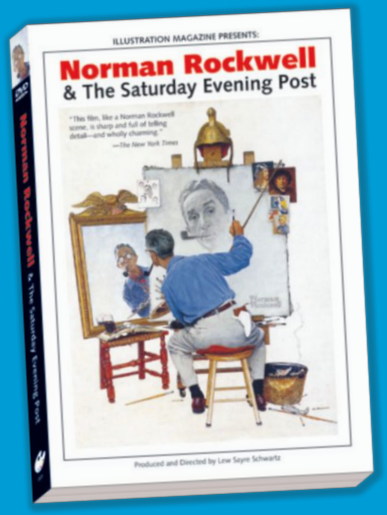

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EXHIBITIONS & EVENTS

The Art of the North Shore Line

January 22, 2016 through April 24, 2016
The Grohmann Museum, WI

With its rapid expansion in the 1920s, the Chicago North Shore and Milwaukee Railroad set the standard for electric interurban transit in America; no railway could compare to the North Shore Line. The North Shore Line also established itself as a leader in marketing with a highly successful print ad and poster campaign featuring the work of designers Willard Frederic Elmes, Oscar Rabe Hanson and Ervine Metzl, among others. *Art of the North Shore Line* features many of these memorable posters, along with photographs, prints and ephemera from the height of the North Shore Line's success. The exhibition was assembled from the collection of the Milwaukee Public Library and a number of private collections. Photographer John Gruber, and J.J. Sedelmaier, world-renowned artist, designer, and animator of *Saturday Night Live's TV Funhouse*, are the guest curators.

For more information, visit: www.msoe.edu

The Fantastical Art of James Gurney

February 14, 2016 through May 25, 2016
Stamford Museum and Nature Center, CT

Dinotopia: The Fantastical Art of James Gurney is a fascinating exhibition featuring 59 original oil paintings from the the *New York Times* bestsellers *Dinotopia: A Land Apart From Time* (1992); *Dinotopia: The World Beneath* (1995); and *Dinotopia: Journey to Chandara* (2007), by James Gurney. The art in the exhibition was inspired by Gurney's childhood fascination with archaeology, dinosaurs, lost civilizations, and art. Included are the artist's preliminary studies, reference photos, and handmade scale-models. Specimens from the Paleontology Collection of the Stamford Museum will also be exhibited. The exhibition has been organized by the Norman Rockwell Museum in Stockbridge, Massachusetts.

For more information, visit: www.stamfordmuseum.org

Mort Künstler: The Art of Adventure

February 26, 2016 through May 30, 2016
The Long Island Museum of American Art, NY

Mort Künstler: The Art of Adventure presents the first thorough retrospective of the artist's career—from paperback book jackets and men's adventure magazine illustrations, to movie posters, model kit boxes, and advertisements for prominent corporations. Künstler's dramatic images, conceived in every possible genre, will be the focus of the exhibition. His romance, war, and sporting illustrations for *True*, *Argosy*, *The Saturday Evening Post*, *Sports Afield*, *Outdoor Life*, *American Weekly*, *Men's Story* among others, and his contemporary historical paintings that capture the heroes and battles of the American Civil War, will be on view. The exhibition will document the artist's transition from traditional illustrator to historical narrative painter, whose limited edition signed prints have attracted a large and appreciative audience. Künstler's artistic influences, which include Winslow Homer, Frederic Remington, N.C. Wyeth, and Norman Rockwell, will be explored and represented in the exhibition.

For more information, visit: www.longislandmuseum.org

Mac Conner: A New York Life

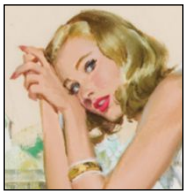
March 19, 2016 through June 19, 2016
The Norman Rockwell Museum, MA

This installation explores the life and times of illustrator McCauley "Mac" Conner (born 1913), who grew up admiring Norman Rockwell magazine covers in his father's general store. He arrived in New York as a young man to work on Navy publications and stayed on to make a career in the city's vibrant publishing industry. The exhibition presents Conner's hand-painted illustrations for advertising campaigns and women's magazines like *Redbook* and *McCall's*, made during the years after World War II when commercial artists helped to redefine American style and culture. This exhibition is organized by the Museum of the City of New York and co-sponsored by The The Modern Graphic History Library at Washington University in St. Louis and the Rockwell Center for American Visual Studies at the Norman Rockwell Museum.

For more information, visit: www.nrm.org

Know of any upcoming exhibitions or events related to the world of art and classic illustration? Email: illomag@gmail.com

Coming Soon in *Illustration*...



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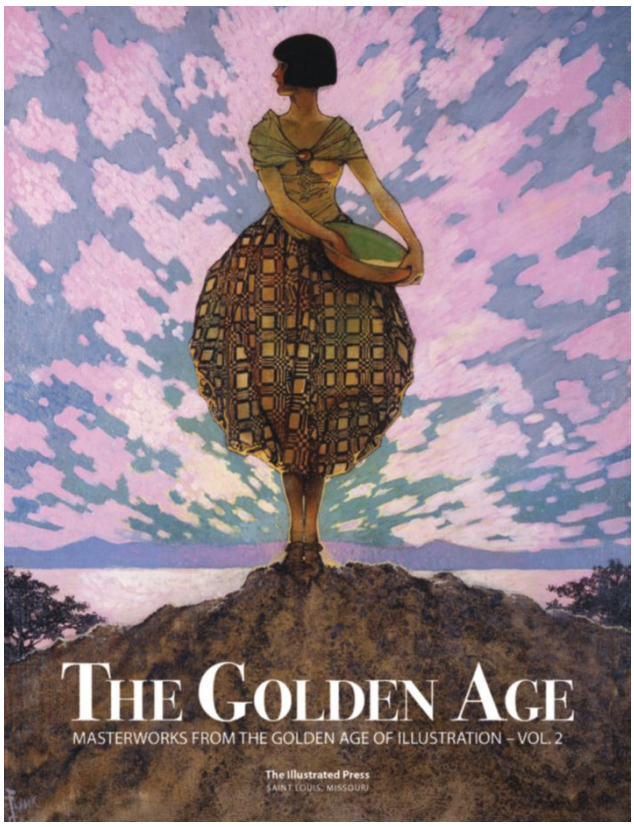

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